
This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

GoogleTM books

<http://books.google.com>



21 4338.58.5

HARVARD COLLEGE
LIBRARY



Bought from the Fund for

CURRENT MODERN POETRY

given by

MORRIS GRAY

CLASS OF 1877



②

ROME:

ITS CHURCHES, ITS CHARITIES,

AND

ITS SCHOOLS.

BY THE

REV. WM. H. NELIGAN, LL.D., M.A.,

TRINITY COLLEGE, DUBLIN;

MEMBER OF THE ARCHEOLOGICAL SOCIETY OF GREAT BRITAIN.

.



C NEW YORK:

EDWARD DUNIGAN & BROTHER,

(JAMES B. KIRKER,)

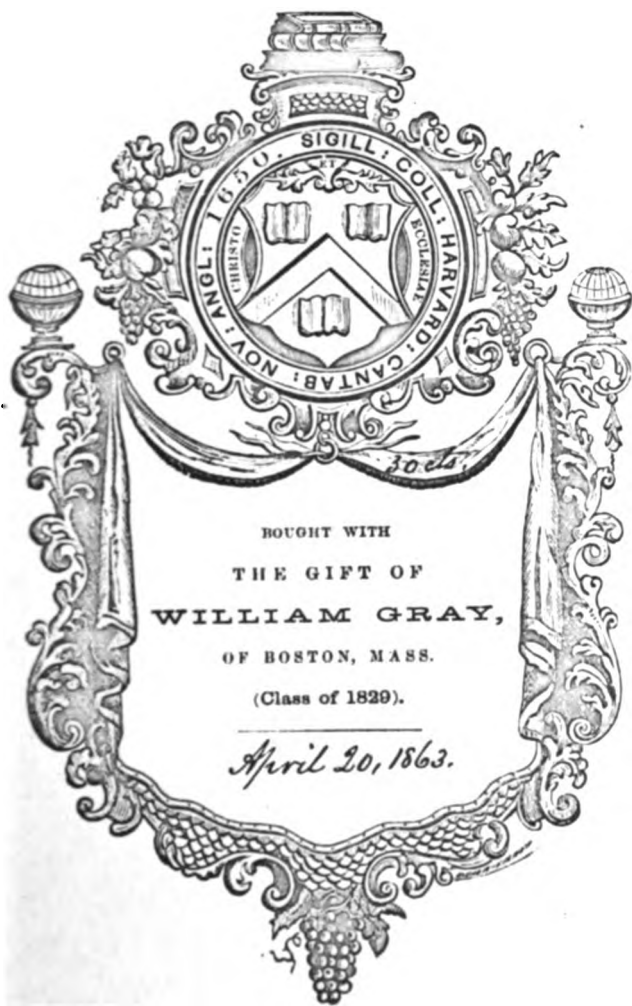
371 BROADWAY.

1858.

10 1/2 13 13

Ital 4338.58.5

~~Ital 4338.58.5~~





(JAMES D. ALKER,)
371 BROADWAY.
1858.

~~Ital 4338.58.5~~

~~Ital 4340.13~~

1863, April 20.

30

Gray Fund.

ITALC 4338.58.5

Entered according to Act of Congress, in the year 1863, by

JAMES R. KIRKER,

In the Clerk's Office of the District Court of the United States for the Southern
District of New York.



TO THE
MOST REV. PATRICK LEAHY, D.D.,
ARCHBISHOP OF CASHEL, AND PRIMATE OF MUNSTER,

This Volume

IS DUTIFULLY AND RESPECTFULLY INSCRIBED,
AS
A TOKEN OF THAT CHARITY WHICH "MANY WATERS CANNOT QUENCH,"
AND AS
A TRIBUTE OF THANKFULNESS FOR THE MANY SPIRITUAL GRACES
IMPARTED THROUGH HIS PRAYERS AND MINISTRY.

PREFACE.

THE following pages were written as a recreation from severer studies, during a period of severe illness, when the author was prevented from taking other relaxation. They are now permitted to see the light, at the desire of several friends, who gave it as their opinion, that a work of this description, which would treat of Rome and its charities in a Catholic point of view, would be calculated to effect some good, and would tend to remove the prejudices which have been excited against the Eternal City, and all connected with it, by modern tourists and by writers of modern books of travel.

If the reader expects to meet with new views of things, or with a thrilling narrative of events, he will be much disappointed, as the only object which the author had in view was to state things as they really are, and to allow the reader to judge for himself, and to see if Rome be not a happy city, and its people a happy people. In order to do this most effectually, he has availed himself of the labors of others, and added such facts and information as a lengthened residence in the Eternal City enabled him to become acquainted with. His first intention was to have taken the three

Romes of Abbé Gaume, and make a translation of it, hoping that thus he would be able to present a useful work to the American reader; but, after a short trial, he was soon obliged to depart from his original plan, the alterations which it required were so many, and the changes which fifteen years have made in the Eternal City have been so great. To some persons the plan of the present work may not appear sufficiently interesting, as not containing the amount of gossip with which works on the Eternal City are usually filled; but the purpose of the author was far different from this. His desire was to write what would serve as a guide through Rome, for those who were about to visit it, and would also convey a true idea of the Eternal City, its churches, its monuments, and its charities, to those who would think it worth their while to cast their eyes over the following pages. It has been with many misgivings that the author has been induced to send these pages to the press, for he well knows how far they fall short of doing justice to what they attempt to describe. He would now conclude in the words of St. Augustine: "Si quid incondite atque inculte dictum legeris vel si totum ita esse perspexeris, doctrius da operam, linguæ veniam." (Epist. 205 ad Consent.)

◀ FORDHAM, N. Y., AUGUST, 1857.

CONTENTS.

CHAPTER I.	PAGE
The spirit with which Rome should be visited.—Rome the mistress of the arts and sciences.—The design of the following work.	5
CHAPTER II.	
First View of St. Peter's.—The Campagna.—Ponte Molla.—Pifferari.	11
CHAPTER III.	
St. Peter's.—Those who have made Pilgrimages there.—Feelings at first beholding it.	16
CHAPTER IV.	
View of the country about Rome.—The Rome of Augustus.—The Rome of St. Peter.	23
CHAPTER V.	
Definition of the Immaculate Conception.	28
CHAPTER VI.	
St. John Lateran—its architectural beauties—its chapels.—The Baptistery.—The Scala Santa.	40
CHAPTER VII.	
Sta. Maria Maggiore.—The chapel of the Blessed Sacrament.—The Borghese chapel.—The Porta Santa.—The buildings which in former times were situated in this part of Rome.—Sta. Croce in Gerusalemme.—Relics.	53
CHAPTER VIII.	
Baths of Diocletian and Church of the Capuchins.—The Cemetery.—Body of St. Crispin.	62
CHAPTER IX.	
Churches of St. Pudentiana and St. Praxedes.	69
CHAPTER X.	
The Capitol.—The Museums.—The Church of Ara Coeli.—The Mamertine Prison.—The Church of St. Joseph.—The Pope preaching in the Forum.	73

	PAGE
CHAPTER XI.	
The modern Campo Vaccino.—The Churches in the Campo Vaccino.—The Arch of Titus.	81
CHAPTER XII.	
The Palatine Hill.—The Golden House of Nero.—Churches of St. Mary Liberatrice and St. Theodora.	91
CHAPTER XIII.	
The Sistine Chapel.—The Cardinals.—The Mass.—Contrast between Christian and Pagan Rome.	96
CHAPTER XIV.	
Coliseum.—Arch of Constantine and Palatine Hill.—Villa Milla.—Church of St. Bonaventura.	104
CHAPTER XV.	
Christmas Eve and Christmas Day in the Eternal City.—The Orib at St. Mary Major's.	112
CHAPTER XVI.	
St. Clement.—The Caelian Mount.—Church of St. Gregory—SS. John and Paul.—House of Scaurus.—Church of St. Maria in Dominica.—The Church of the Quattro Coronati.—St. Stefano Rotondo.—The Forum of Trajan.—The Pillar of Trajan.—The Church of Ara Coeli.—The Preaching of the Children.	118
CHAPTER XVII.	
Church of St. Maria della Vittoria, St. Carlo, St. Sylvester, St. Pietro in Vincoli, and St. Martino ai Monti.—St. Laurence in Fonte.—San Lorenzo in Panisperna.	121
CHAPTER XVIII.	
The Vatican.—The Library.—The Museum of Christian Antiquities.—The Sculpture.—The Paintings.—Rome the Patroness of the Fine Arts.	129
CHAPTER XIX.	
The Aventine.—Temple of Janus.—Cloaca Maxima.	148
CHAPTER XX.	
Theatre of Marcellus.—Church of St. Angelo.—Church of St. Mary in Cosmedin.—St. Prisco.—Church of St. Sabina.—Church of St. Alexia.—Church of the Knights of Malta.—Monte Testaccio.	151
CHAPTER XXI.	
St. Peter's.—First Oratory.—Church built by Constantine.—Building of present Church.—Chapels and Monuments.—The Dome.—The Grotto.—The Sacristy.—The last day of the year at the Gesù.	158

CHAPTER XXII.

PAGE

First day of the year.—Baths of Caracalla.—Farnesian Bull.—Church of St. Sixtus.
—Church of SS. Nereus and Achillea.—Church of St. John of the Latin Gate.—
Temple of Mars.—Tomb of the Scipios.—Columbaria.—Arch of Drusus. 163

CHAPTER XXIII.

Region of the Via Lata.—Church of the Santi Apostoli.—Fountain of Trevi.—
Church of St. Anastasia.—Church of St. Marcellina.—The Doria Palace.—
Church of Sta. Maria in Via Lata.—*Piazza di Venezia*.—Church of St.
Mark. 174

CHAPTER XXIV.

The Feast of the Epiphany.—Church of St. Andrew delle Valle.—Church of St.
Athanasia.—Chapel of the Propaganda.—The Festival of Languages at the
Propaganda. 181

CHAPTER XXV.

The Establishments belonging to the Jesuits in Rome.—The Church of the Gesu.—
English Confessor at the Gesu.—Church of St. Ignatius.—Feast of St. Aloy-
sius.—Rooms of the Saint.—The Roman College.—The Lecturo.—The Novit-
iate of the Jesuits.—St. Stanislaus.—Church of St. Eusebius.—The Cara-
vita. 185

CHAPTER XXVI.

The Quirinal.—Temple of Diva Fidius.—of Quirinus.—Baths of Constantine.—The
Statues in the Piazza.—The Quirinal Palace.—The Pauline Chapel.—The Con-
clave.—Ceremonies on the Election of a Pope.—The Coronation.—The Taking
Possession.—Rooms in the Quirinal Palace.—Capture of Pius VII.—The Pope's
Sacristan.—The Gardens.—The Perpetual Adoration.—Palazzo Rospigliosi.—
Churches of St. Catharine and St. Dominic in Sisto. 196

CHAPTER XXVII.

The Piazza Colonna.—The Column of Antoninus Pius.—The Thundering Legion.—
The Monte Citorio.—The Campus Martius.—Mausoleum of Augustus.—The
Pantheon.—The Virtuos.—Miracles connected with its dedication.—Baths of
Agrippa.—The Minerva.—The Convent and Church.—The Library.—The
Sapienza.—The Piazza Navona.—Book Auction in Rome.—The Book Shop in
Rome.—Church of St. Agnese in the Piazza Navona.—Church of St. Agnes in
the Via Nomentana.—Accident to Pio Nono there.—The Blessing of the Lambs
for the Pallium.—Church of St. Constantia. 207

CHAPTER XXVIII.

St. Philip Neri.—The English Oratory.—The Chiesa Nuova.—Festival of St. Philip
in Rome.—The Rooms of the Saint.—The Life of the Saint.—His conversation
with Spazzara.—Church of St. Pantaleone.—St. Joseph Calasanctius.—The
Curia of Pompey.—Church of St. Andrea delle Valle.—Palazzo Massimo.—
Miracle by St. Philip Neri. 221

CHAPTER XXIX.

PAGE

Father Bernard and the Abbate Pallotta.—Church of St. Louis.—Church of St. Agostina.—The Vicariate.—Church of the Apollinari.—The Seminario Pio.—Piazza del Popolo.—Sta. Maria del Popolo.—The Monte Pincio.—The Villa Borghese.—The Trinita de Monti.—Church of St. Isidoro. 229

CHAPTER XXX.

Bridge of St. Angelo.—Castle of St. Angelo.—Sta. Maria Transpontina.—Cupola of St. Peter's.—The Illumination. 241

CHAPTER XXXI.

The Bridges over the Tiber.—The Pons Triumphalis.—The Ghetto.—Bridge of Quatre Capit.—The Island.—Church of St. Bartholomew.—The Trastevere.—Church of St. Cecilia.—Discovery of her body.—Mosaic of the Apse of the Church.—Festival of the Saint.—Church of St. Francesco a Ripa.—Sta. Maria in Trastevere.—Church of St. Calixtus.—The Corsini Palace.—St. Pietro in Montorio.—Gate of St. Pancrazio.—The Franciscana. 244

CHAPTER XXXII.

S. Andrea delle Fratte.—Altar of the Blessed Virgin.—Cardinal Consalvi.—St. Carlo in Corso.—St. Lorenzo in Lucina.—Cardinal Fransoni.—St. Lorenzo in Damaso.—Sta. Maria della Pace.—The Anima.—Cancellaria.—The English College.—Church of St. Jerome.—Palazzo Yarnese.—St. Paul's outside the walls.—Pyramid of Calus Cestus.—Protestant Burial-Ground.—The Fire at St. Paul's.—The Three Fountains.—Martyrdom of St. Paul.—St. Sebastian.—"Domine, que vadis."—St. Agatha alla suburbana.—Irish College. 257

CHAPTER XXXIII.

The Fountains of Rome.—The First Aqueduct in Rome.—The Anio Vetus.—The Aqua Tepula.—Aqua Marcia.—Aqua Julia.—Aqua Vergina.—Aqua Aleatina.—The Claudian Aqueduct.—Fontana Paulina. 274

CHAPTER XXXIV.

Public Consistory at the Vatican.—Ceremony of Cardinals receiving the Hat.—Private Consistory.—Congregations of the Cardinals.—Congregation of the Holy Office.—Congregation of the Index.—Congregation of the Propaganda.—The Congregation of the Council.—Congregation of the Examiners of Bishops.—Congregation of Bishops and Regulars.—Congregation of Ecclesiastical Immunity.—The Congregation of Rites.—Congregation of Indulgences.—Congregation of Studies.—Pensilvenziaria.—Dataria.—Cancellaria.—The Rota.—The Golden Rose. 278

CHAPTER XXXV.

Ceremonies of Holy Week.—Palm Sunday.—The Tenebrae.—The Lamentations.—The Miserere.—Music of the Miserere.—History connected with the Palma. 286

CHAPTER XXXVI.

Holy Thursday.—The Procession to the Pauline Chapel.—The Washing of the Feet

of the Pilgrims.—The Dinner of the Pilgrims.—The Tenebræ at St. Peter's.—The Grand Penitentiary.—The Repository in St. Peter's, in St. Anthony of the Portuguese.—Good Friday.—Devotions in the Churches and at Sta. Croce.—The Sistine Chapel.—The Adoration of the Cross.—The Procession to the Pauline Chapel.—Devotions in the Churches through the City. 296

CHAPTER XXXVII.

Holy Saturday.—Sistine Chapel.—Mass of Pope Marcellus.—The Exultat.—Pascetrina.—The Gloria.—Ceremonies at St. John Lateran's.—Blessing of the Fire.—The Paschal Candle.—Baptism of a Jew.—The Ordinations.—Armenian High Mass.—Joy at Easter.—The Washing of the Pilgrims' Feet at the Trinità di Pellegrini. 305

CHAPTER XXXVIII.

Easter Sunday.—The Procession.—The Benediction from the Loggia.—The impression it conveys.—The Illumination.—The Fireworks.—The effect of Religious Festivals. 314

CHAPTER XXXIX.

The Charities of Rome.—Why they have not been recorded.—Revenue of the Charities.—Rome established before other nations Public Charities.—The three divisions which may be made of Public Charities.—The Hospital of the *Santo Spirito*.—Innocent III.—Foundling Hospital.—Hospital for General Diseases.—The Waria.—Visit of Confraternities on Sunday.—Spiritual Care.—How the Dead are Treated.—Retreats during Lent.—Hospital of St. Roch.—Provisions made for the Orphans.—College of Cardinal Salviati.—Hospital of St. Michael.—Its Internal Arrangements.—Asylum near the Church of Sta. Maria degli Angeli.—Tatta Giovanni.—Sta. Caterina di Funari.—The Asylum at the Quattro Coronati.—The Mendicantes.—The Zoccolotto.—The Mother of Sorrows.—The Asylum of the Borromeo.—The Asylum of the Trinitarians.—The Asylum of Divine Providence.—The Conservatoria.—Care thus taken of the Orphans' Dowries. 319

CHAPTER XL.

Hospitals for the Sick and Infirm.—Hospitals of St. Saviour's and the Santo Spirito.—Hospitals for those requiring Surgical Treatment.—St. Giacomo.—St. Galliano.—Sta. Maria della Consolazione.—The Benfratelli.—Hospital for the Insane.—The Apostolical Almonry.—Hospital for Convalescents.—Excavations in the Forum.—The Society of St. Vincent of Paul.—The Pope's Almoner.—Monti di Pietà.—Confraternity of St. Ypoca.—Care of the Houseless Poor.—Hospital of St. Gallia.—Hospital of St. Louis.—Provision for Poor Widows.—Care taken of the Dying.—St. Camillo de Lellis.—Church of the Madelina.—Confraternities for Burying the Dead.—Confraternity of the Campagna.—How little Strangers know of Rome.—Confraternities of the Dona Mora.—Church of St. Mary Campo Santo.—Confraternity of the *Sacconi*.—Society of the Holy Apostles.—Society of Divine Piety.—Review of the Charities of Rome.—The Mendicants in Rome.—Elements which characterize the Charities of Rome. 325

CHAPTER XLI.

PAGE

Schools for the Education of the Young.—The Congregation of Studies.—Schools for Secondary Instruction.—Regional Schools in Rome.—Schools for Gratuitous Instruction.—St. Joseph Calasanctius.—Fères Doctrinaires.—Schools for the Instruction of Females.—The Parochial Schools.—Two circumstances connected with the Schools in Rome.—The Confraternity of the Christian Doctrine.—The Emperor of the Christian Doctrine.—Retreats before the First Communion. 858

CHAPTER XLII.

State of Religion in Rome.—Strangers know but little of this.—Devotions during Lent.—The Stations at the Churches.—Catechetical Instructions.—Retreats during Lent for the Ecclesiastics, the Laity, the Soldiers.—Retreats for Females.—Devotions on Sundays.—Festivals during the Week.—How they are Celebrated.—Novenas.—The Month of May.—The Diario.—Pictures of the Madonna.—The Night Oratorios.—Night Schools.—The Caravita.—The Devotions.—The Congregation *des Dames*.—Congregations connected with the Caravita.—The Night Schools.—Parishes in Rome.—How the Parochial Work is done.—Communion of the Sick.—Devotions of the Quarant'ora.—Confraternity of the Blessed Sacrament.—Other Associations.—Devotions to the Blessed Virgin.—Festival of Corpus Christi, and its Octave Procession at St. Peter's.—Processions through the City.—Te Deums and Novenas in Rome.—Octave of all Souls.—Special Devotions on each Day of the Week, and Instructions.—The Association of St. Aloysius.—The Pericolanti.—Result of the Religious Instruction in Rome.—Crime, Insanity, Piety in Rome. 860

CHAPTER XLIII.

The Prisons.—Moral Influence.—The Penitentiary System.—Chaplain.—Retreats.—Paschal Communion.—Confraternity of St. Jerome della Carita.—Prison in the Via Julia.—Penitentiary for Young Children.—Confraternity of the *Pieta des Prisonniers*.—Penitentiary of St. Michael.—Means used to bring the Convict to the Sacraments.—Confraternity of St. Giovanni Decollato.—Delay of the Execution.—Conduct of the Crowd.—Church of *St. Giovanni Decollato*.—Republic of 1848.—Murder of Count Rossi.—Effects of Secret Society. 860

CHAPTER XLIV.

Public Galleries.—Private Galleries.—The Monte Pincio.—The Borgnese Palace.—The Gallery of Paintings.—The Borgnese Family.—The Corsini Gallery.—The Doria Palace.—The Gallery.—The Barberini Palace.—The Gallery.—The Colonna Palace.—The Italian Character.—Roman Beggars.—Italian Crowd.—Roman Shopkeepers.—The Italian Manners.—The Happiness of the Romans.—Republic of 1848.—Streets of Rome.—Streets of London.—French Ecclesiastic. 860

CHAPTER XLV.

The Catacombs.—Spirit with which they should be visited.—Geological Formation.—The Arvenaria.—Their Extent.—Mode of Burial of the Primitive Christians.—The Arcosella.—The Cubicularia used as places for Religious Assembly.—The

	PAGE
Chapels.—Bishops and Clergy concealed there.—St. Jerome.—Luminaria.—Churches built over the Cemeteries.—Invasion of the Lombards.—Bodies of Martyrs removed.—Peter the Venerable.—P'avinianus.—Bosio.—Result of his Labors.—Father Marchi.—Commission of Sacred Archeology.	408

CHAPTER XLVI.

Painting and Sculpture in the Catacombs.—The Nimbus.—The Good Shepherd.—Jonas.—Daniel in the Lion's Den.—Lazarus.—Baptism.—Moses Striking the Rock.—The Eucharist.—Inscriptions.—Gallery leading to the Library of the Vatican.—"In pace."—Orders of the Clergy.—Virgins and Widows.—Prayers for the Dead.—Prayers to the Saints.	416
---	-----

CHAPTER XLVII.

Catacombs of St. Agnes.—Paintings.—Chapels.—The Cathedral.—The Lady Chapel.—Catacomb of St. Calixtus.—Popes buried here.—Pope Damasus.—Burial-place of St. Cecilia.—Cavalleri Rossi.—Arcosolium.—Painting of Five Saints.—Pope Cornelius.—Low Pillar before the Pictures.—Catacomb of St. Alexander.—Visit of Pio Nono.—Catacomb of St. Nereus and Achilles.—The Paintings.—Catacomb of St. Ponziano.—The Baptistry.—Catacomb of St. Hermen.—Catacomb of St. Priscilla.—Catacomb of the Jews.—History of the Art of Painting.	431
---	-----

CHAPTER XLVIII.

Christian Museum of St. John Lateran.—Sarcophagi.—Terra Cotta Lamps.—Ungulae, Plumbeae, Ampullae.—Sarcophagus found in St. Paul's.—Statue of St. Hippolytus.—Copies of Paintings from the Catacombs.	449
--	-----

ROME:

ITS CHURCHES, ITS CHARITIES, AND ITS SCHOOLS.

CHAPTER I.

The spirit with which Rome should be visited.—Rome the mistress of the arts and sciences.—The design of the following work.

THE most interesting point towards which the traveller can direct his steps is, without doubt, the city of Rome, called by an especial privilege the Eternal City. It is a mysterious uniting together of the two worlds, where the monuments of history, under the double influence of paganism and Christianity, are collected together. As in the heavens all the planets bend their courses towards the sun, as on earth all rivers pour their streams towards the ocean, so in the divine and human order, all the events of ancient and modern times meet in Rome as in one common centre.

For the future reign of paganism, we see during nine centuries the small republics of the West, and the great monarchies of the East, springing into life, and becoming at length absorbed in that mighty empire of which Rome was the capital. If it be a matter calculated to afford much instruction to study the history of this providential city, thus brought to maturity after many centuries, it must be indeed more interesting to behold the monuments of its power, and to see those places where the generals and orators, and mighty men who

sustained and formed this wondrous empire, were born; and to tread those battle-fields, where the victories were gained which were a prelude to the conquest of the world. All these are the realization of the dreams of our boyhood, and produce an impression far deeper and more lasting than can be derived from seeing London, Paris, or St. Petersburg. In every other country a ruin is merely a ruin, a monument of some particular or national event; but in Rome, every thing is a monument of the first order, a witness of those mighty facts from which history weaves its wondrous plot.

Rome, after seven centuries of progress, arrives at the height of its material power. All the world owns her as its mistress; but her destinies are not yet accomplished—a greater glory is yet prepared for her—a more extensive empire is still reserved for her. She remains the mistress, but changes the sceptre by which she rules. The cross will now take the place of the eagle, and the shepherd's crook the place of the consular fasces, and the sword of the Word will succeed to the axe of the lictor. In the announcement of this new royalty, Rome sees but the abdication of the power and the empire of which she is already mistress. She beholds not its sublimity and its might; she arms herself against it, and engages in a contest which causes rivers of blood to flow during three centuries. The field of battle is spread through every part of the city—in the Vatican, in the Coliseum, in the Circus, and in the Forum. The very stones seem to tell some episode connected with this fierce combat. At length the victory is gained: Cesar retires to Byzantium, Jupiter descends from the Capitol, the city of Nero becomes the city of Peter; and Rome, with her throne of earthly power overturned, ascends the throne of love, to remain the mistress of the world, and the heart from whence the life-blood would flow through its every part, and the bright star round which the world would revolve. As the traveller beholds those

monuments which attest the miraculous development of this dream of four thousand years, he stands amazed. His mind becomes enlarged; he is filled with thoughts which raise him beyond the things of earth, as he thinks how Pagan Rome has now become the centre of the Christian world, and how for eighteen hundred years she has been "the mountain of the house of the Lord, to which all nations flow." Everywhere he sees with his own eyes the mysteries of Providence in the government of ages; he touches with his hands the most wondrous of miracles, the proofs of which are in Rome as numerous and as manifest as its monuments and its ruins.

As Rome is the metropolis of religion, she is also the home of science. The chief cities of Europe were still unborn, when the city of the Pontiffs reigned supreme in learning and in civilization. Antioch, Athens, Alexandria, three great cities of the East, had fallen into barbarism; Constantinople itself only shed a flickering light, whilst Rome, with a firm hand, held above the world the torch of science which she had kindled at the altar of faith. Her libraries were the archives, and her doctors the oracles of the civilized world; her Pontiffs were the directors of wisdom and eloquence; her laws were the foundation of legislation, and her hierarchy the model on which the social organization of the West was formed. In the middle ages, she planted universities in Spain, France, England, and Germany; and by her powerful influence she prevented their wandering from the right path, and made them unite in advancing the arts and the sciences. To this scientific mission, which she accomplished so gloriously, Rome added another—she became the patroness of the fine arts. Under her patronage, those paintings so full of grace and elegance, were made in the churches of Umbria, and the poetry of Christian symbolism was so wondrously portrayed in the mosaics of Ravenna, and in the Byzantine basilicas. As the great revolution of the fifteenth century

approaches, she is the first to direct the method of preserving the fine arts, and she endeavors to maintain her position as teacher and coadjutor of the Divine Word, in the work of instructing and sanctifying the world. That she has succeeded in this task, and that she is still the home of the fine arts, the incomparable *chefs d'œuvre*, which are her glory, are sufficient proofs. We may also derive an additional confirmation of this from the obligation which all artists are under, of coming to seek inspiration from her, and to ask her for rules and for models, a custom which has now become the tradition of centuries, and a homage paid by mankind to that city which is the mother of wisdom, because she is the queen of faith, and the noblest and holiest city that has ever existed.

Such is the aspect under which we should behold the Eternal City; such the thoughts which should fill the mind of the traveller who bends his steps towards Italy.

For centuries the journey to Rome was looked upon as a pilgrimage. The sovereign Pontiffs, convinced of the salutary influence which it shed on the spirit of Catholicity, encouraged it by all possible means: and the vow to accomplish this, whether made by the monarch or the peasant, is even now one of those from which the Holy Father alone can dispense.

But, alas! the times are changed. Since unbelief has spread so widely through the continent of Europe, the journey to Rome is only looked upon by the many as a part of the routine of fashionable life. Often it is useless to those who undertake it, and sometimes it is fraught with danger. Following the guide books, which are composed for travellers of all sects and shades of belief, and whose smallest defect is that every thing religious is thrown into the shade, travellers of this class have their attention directed only to the artistic beauty of monuments, or their connection with classical literature,

and the institutions of Rome are viewed under merely a human aspect. The result of all this is, that Christian Italy still requires to be explored; and the Catholic often travels to the Eternal City with far less of religion than the Mahometan does to Mecca.

The circumstances of the present times render it more necessary than ever, that the journey to Rome should now bear the character of a pious pilgrimage, when the anti-Christian spirit of the writers and so-called foreign correspondents of too many journals, seek to fill their letters with all that is calculated to throw ridicule on the manners, customs, and social regulations of the Eternal City. More than ever should she be surrounded with love and respect, for she has more than ever become the stronghold of faith and liberty, and the centre of civilization. The railroads and steamers, and the desire to travel, which seems to be the grand characteristic of the times, have made the pilgrimage to Rome easier and more frequent than in days gone by. A work which will embrace both a religious and scientific view of the Eternal City, must be calculated to assist the pious pilgrim in his accomplishing his long-wished-for object, and will aid him in his walks through the sacred city. Gregory XVI., who for so many years occupied the pontifical throne, often expressed his wishes for the publication of a work of this description. It will be for the reader to determine if the author has accomplished this task; to enable him to do so, he made three journeys through the Eternal City. He studied classical Rome in its monuments, in its customs, in its festivals, in its religion, and in its laws. Christian Rome was the object of a second journey. After relating the facts in history, of which the forum, the circus, and the seven hills are witnesses, they are again made to bear their testimony to Christianity, and to tell the facts in Christian history which are connected with them; the churches and the basilicas, with their vene-

nable traditions and their wonders of art, together with their relics and martyrs, which make every sanctuary in Rome to be a heaven upon earth, are described and explained, so far as they are connected with science, art, and religion. The museums, the galleries of paintings, the customs of the Roman court, and the ceremonies of holy week, are likewise described. But the true glory of Christian Rome is in her works of charity, which bear upon them the real impress, and breathe the true spirit of Catholicity. Rome, happy in doing good, has no journals whose especial duty it is to make this known to the world. When she "does an alms-deed," no one "sounds a trumpet before her," that she may be "honored by men." The several basilicas and the catacombs became the objects of a third journey; their origin, their destination, their chapels, and the inhabitants of this great city of martyrs, will be described in their connection with history, art, and religion. Such is the nature and the object of this work, which does not consist altogether of philosophical disquisitions or geographical descriptions, but is a recital of what the author visited, of what he witnessed, and of what he carefully examined.

CHAPTER II.

First View of St. Peter's.—The Campagna.—Ponte Mollo.—Pifferari.

IN the midst of meditations, such as over will occupy the breast of the pilgrim as he draws nigh the object for which he has travelled for days by sea and by land, we arrived at the heights of Baccano. All at once a joyous cry burst from our little band of travellers, like the cry of the sailor when he discovers the land, or the cry of the exile who salutes his beloved country, or the cry of the pilgrim of the East, who now for the first time discerns Jerusalem in the distance. "St. Peter's; the cupola of St. Peter's," is heard on all sides. We stop and throw ourselves on our knees, and salute with joy the triumphal cross which soars over the most beautiful monument that has ever been raised by the genius of Western nations. This spectacle, which placed before my eyes a summary of all this world's history, caused a feverish excitement, which one is happy at having experienced, but does not desire to feel again. One feels, when he has placed his foot on holy ground, be he ever so little influenced by the spirit of Christianity, that the soul desires to pray.

The Roman Campagna begins at Baccano. The noise of the world seems now to have ceased; trees, habitations, and cultivated fields, have disappeared, and you seem to be on the frontier of a desert. Before us lies a plain without any boundaries, over which wander here and there some shepherds, leaning on their long crooks, and following flocks

of goats and sheep. The ground seems to be quite uneven; here it is raised in little hillocks, there it is broken and excavated; in the distance, like bones bleached on the field of battle, lie pieces of white marble, the ruins of columns, friezes, and tombs, broken to pieces: every thing bears stamped upon it the image of death. This desolate plain, which in former times was the glory of ancient Rome, has now become its tomb; it remains before the eyes of successive generations a memorial of the terrible power of Pagan Rome, which was seen by Daniel under the figure of a terrible beast, "who devoured and broke to pieces, and the rest he stamped with his feet;" and of the still greater power of God, which has overthrown this great empire. The eternal witness of this victory completes the scenes so full of sorrow and majesty. Upon this vast tomb, in the centre of this panorama of ruins Christian Rome appears tranquilly seated, and resplendent in youth and beauty. Thoughts like these, and many others, which seem to spring from the soil, form a preparation suited to the Catholic entering the Eternal City.

Amongst the ruins which lie along the solitary route, the sarcophagus of Publius Vibius Marianus and his wife Reginia Maxima, may be seen. This has been erroneously attributed to Nero; but the first persecutor of the Christian name has not even a tomb. We soon discover the Tiber reflecting the last rays of the setting sun. It is always the same yellow stream, the *flavus Tiber* of Horace and Virgil. Before us lies the *Ponte Mollo*, surmounted by its old tower, which is pierced in the form of a triumphal arch. What remembrances does this ancient monument recall? It witnessed the Romans running before the couriers which brought them the news of the defeat of Asdrubal. There Cicero caused the ambassadors of the Allobroges, the accomplices of Catiline, to be arrested. There Constantine fought and

gained the battle which made him master of the empire, and destroyed in the Tiber western paganism together with Maxentius, as oriental paganism expired a few years later with Julian the Apostate on the plains of Persia.

Leaving the Monte Mario on the right, and the Monte Pincio on the left, we soon entered Rome by the "Porta del Popolo," formerly the Flaminian Gate. Whilst the custom-house officers and the police were engaged in doing their duty, we occupied our time in paying our devotions to the cross, which surmounts the obelisk of Rhamses, and before seven o'clock we were installed in our hotel. Being wearied from a long day's journey, and most of our party suffering from severe colds, we retired to bed early, having first placed ourselves under the especial protection of the Prince of the Apostles.

Before five o'clock on the following morning, we were awakened by a concert under our windows. At first I could not discover the nature or the purport of it. The music was different from any thing I had ever heard, and the hour seemed not to be the time of the day when concerts in the open air are usually given. On making inquiries, I found that it was the *Pifferari* who had awakened me from my slumbers. The object of their music seemed to augur a happy beginning to my pilgrimage through the holy-city. The *Pifferari* are the shepherds of Sabina and Abruzzo, who every year leave their mountains before the octave of the Immaculate Conception, and come to announce in the streets of Rome the approach of this solemn festival, and the coming of Christmas. Three musicians may generally be seen; one is an old man, the second a man of middle age, and the third a little child: they seem thus to recall the ancient tradition of there being but three shepherds at the crib. Standing with their heads uncovered before the Madonnas which ornament the fronts of the houses, or the

corners of the street, they salute the Mother of God with their joyous melody. Sometimes they enter the shops, and pay their devotions to the Madonna which is always placed there with lamps lighted before it. Nothing seems more pleasing than the *coup d'œil* presented by the shops in Rome at this season of the year, when the Madonnas are illuminated, and the goods offered for sale artistically disposed on inclined planes, form a pyramid on which the painting of the Blessed Virgin rests, ornamented with flowers and lights.

The instruments of the *Pifferari* are the same as are usually to be found in use amongst the shepherds; a haut-boy, pipes, and sometimes a triangle, form the orchestra with which these shepherds of the mountain salute the Queen of heaven. The *canzonetta* is not composed of learned music; its very simplicity makes it charming, for it seems to recall the humble mystery of the crib.

Their costume is in harmony with their music and their functions; it recalls the memory of centuries gone by, for the fashion of modern times has not penetrated to the mountains where these simple men dwell. A Tyrolese hat, ornamented with a band of different colors, an upper garment of coarse cloth, a nether garment made of skins, and sandals fastened with thongs of leather, twined round their legs; add to this their long, black hair, which falls upon their shoulders, a large beard, and bright eyes, and a good idea can be formed of their costume.

Rome seems pleased with the return of the *Pifferari*; for any thing that recalls religious remembrances is well received in this city, which is essentially a Christian city. They will come to the houses and the palaces, and ask if you wish to have a novena made to the Madonna, and another before Christmas. Their request seldom meets with a refusal; they come to delight you during those nine days with

their concerts. At the conclusion, you give them a few *baiocci*, and I know not who is the happier, he who gives or he who receives.

We had engaged a company of them to perform a novena before Christmas. The following is a translation of their simple song, which comes far short of conveying the simple beauty of the original :—" O Virgin, daughter of St. Anne, in your womb you carried the infant Saviour. The angels cry, Come, ye saints, come to the infant Jesus, to the crib where he is born, to the stable where the oxen and the asses are eating. Immaculate Virgin, blessed in heaven, be thou our advocate on earth. On the night of Christmas, which is a holy night, let this prayer, which we sing to the infant Jesus, be presented to him." Christmas is come, the *Pifferari* disappear, for their mission is fulfilled. We had arranged that on the last night the concluding serenade should take place in the room where we usually took our meals. Our landlady was present, and she seemed worthy to be counted a daughter of the ancient Sabines, from whom the *Pifferari* are descended, for at the sound of the music and the song which had charmed her early days, the good Monica forgot she was fifty-six years old, and commenced dancing; neither our remarks nor our laughter seemed to disturb her, for she continued her dancing in honor of *Gesu bambino* and *Maria santissima* as long as the music lasted. We could not help admiring her faith, so simple and so pure, and her love so ardent for the innocent remembrances and devotions of her childhood.

CHAPTER III.

St. Peter's.—Those who have made Pilgrimages there.—Feelings at first beholding it.

WE had resolved to begin our pilgrimage through the holy city by paying our first visit to St. Peter's. The day promised to be fine, and the Italian sky appeared to have put on its deepest blue. On my way to St. Peter's, I saw nothing, and I could hear nothing, my mind was so filled with the number of saints and martyrs, of emperors and kings, who for more than fifteen centuries had come from all parts of the globe to honor the tomb of the poor fisherman of Galilee, to which I also was going to pay my devotions. At the head of these crowned pilgrims marched Constantine the Great, the conqueror of Maxentius, the first Christian emperor. After him came Theodosius, who, in 393, going to fight against Eugenius, came clad in sackcloth and ashes, to obtain victory through the intercession of St. Peter. In 449, Valentinian, with his wife, Eudoxia, and his mother, Galla, came to visit the tomb of the Prince of the Apostles. In 545, Belisarius came to offer the laurels which he had gained in his contests with the Goths and the Vandals, on the tomb of the Prince of the Apostles. In 689, Cedwella, the king of the Western Saxons, quitted his kingdom to receive baptism in the Church of the Apostles. Cenored, king of the Mercians, finds himself so happy near

the tomb of the Prince of the Apostles, that he lays aside his royal purple, and becomes a monk in a monastery near St. Peter's, and obtained the grace to live, die, and be buried near the apostles.

Succeeding centuries brought with it its pilgrims from nations both civilized and barbarous. Luitprand, king of the Lombards; Ina, king of England; Carloman, king of France; the king of the Lazzi, a nation of Colchis, accompanied by the chiefs of his nation; Machestad, king of Scotland; Christiern, king of the Danes and of the Goths; the Emperor John Paleologus, and a multitude of others whom history has marked both for their genius and virtue, performed the same pious pilgrimage.

Well may it be inquired what was the powerful attraction that conducted so many crowned heads to the tomb of St. Peter? And what was the meaning of this pilgrimage of monarchs which continued during so many centuries? The supremacy of the cross had now ground to dust the empire of brutal force, and had planted its own empire on the cross of Calvary and on the cross of the Vatican. With this wondrous change came the true notion of power, that it is merely a trust committed to the keeping of the monarch for the welfare of the people. A divine hand conducted the monarchs of those ages to the tomb of the apostles, to learn there a knowledge of their duties, and that devotion and spirit of self-sacrifice which should fill the breast of kings who are the children of Christianity. There the great and the mighty swore that they would never reign merely in accordance with their caprices, but that they would follow the laws of equity and justice. Four times did Charlemagne, the type of Christian royalty, and the restorer of the empire in the West, come to worship there. The year 800 is the date of his last pilgrimage. There the son of Pepin, at the feast of Easter, on his knees received

the imperial crown from the hands of St. Leo III., and the Roman people exclaimed, "to Charles the pious, the noble, crowned by God, great, peaceful, and the Emperor of the Romans, life and victory." After Charlemagne, before the same tomb, Lotharius received the crown from the hands of Pascal I. Alfred, king of England, was crowned by Leo IV.; Charles the Bald, by John VIII.; Otho I., by John XII., and St. Henry with St. Cunegunde, by Benedict VIII. We cannot be surprised at the deep respect with which the basilica of St. Peter has always filled the breasts of the barbarian, and even of those who were the persecutors of the Church. Alaric, when he became master of the city of the Cesars, broke down and overturned all the monuments of the capital of the world. But he did not touch St. Peter's or do any injury to those persons who had taken refuge within that venerable basilica. The Vandals treated it with the same respect. The Empress Theodosia, when she wished to gratify her vengeance on Pope Vigilius, gave orders to Anternius to bring him to her wherever he should find him, whether it were in his palace or in St. John Lateran, or in any other church except in St. Peter's. Berthier, the general of the troops of the Directory, when he was about to bombard Rome from the *Monte Mario*, was filled with respect for the place when he saw it, and forbid their firing on the basilica of the Prince of the Apostles.

Thoughts such as these occupied my mind on my way to St. Peter's. They had in former times filled with wonder two of the greatest men of the East and of the West, St. Chrysostom and St. Augustine, though they had only partially known the glory of St. Peter's. It was indeed with joy I thought on the great privilege I was now about going to share in being permitted to tread the sacred ground of the Vatican, watered by the blood of the Prince of the Apostles, and in being allowed to behold that basilica which has been

the theatre of so many glorious events, the sanctuary where so many tears have been shed, so many prayers have been uttered, and so many vows have been made to heaven.

But we had already arrived at the bridge of St. Angelo, formerly called the *Pons Ælius*. Leaving the castle of St. Angelo on the right, there stands before us at some distance the greatest wonder of modern days, the basilica of St. Peter. It is impossible to desire a more majestic and imposing piazza, and one more calculated to throw the basilica into bold relief. It is of a noble shape, surrounded by a superb portico, with four rows of columns, surmounted by statues larger than life. In the centre stands an Egyptian obelisk between two fountains whose waters are ever shooting upwards their silver streams, which fall in cascades, and exhibit all the hues of the rainbow. We stop for some moments, dazzled at the wondrous sight before us. The obelisk arrests our attention. It was brought from Rome by the order of Caligula, and was placed in the circus of the Vatican. In 1586, Sixtus V. had it placed in the centre of the piazza in front of the basilica. At first it was supported by four lions, but these have disappeared, and it is now but seventy-two feet in height, surmounted by a cross, in which is placed a relic of the true cross. On the sides towards the fountains there is a dedication of this obelisk by Caligula to the Emperors Augustus and Tiberius. On the side which looks towards the piazza is engraved this triumphal inscription, worthy of being dictated by Sixtus V.: *Ecce crux Domini. Fugite partes adversas. Vicit Leo de tribu Judas.* "Behold the cross of Christ. Let all enemies fly, for the Lion of the tribe of Judah has conquered." The side which faces St. Peter's proclaims in these terms the eternal victory of Christianity: "Christ conquers, Christ reigns, Christ rules, Christ defends his people from all evil." We soon ascend the steps which lead to the basilica. Hav-

ing first looked with pleasure on the statues of St. Peter and St. Paul, which the present pontiff has placed at each side on two beautiful pedestals; at last we reach the *limina apostolorum*. It is with difficulty one can speak of this immortal temple, which has been raised by the genius of Christianity to the illustrious Prince of the Apostles. All is perfectly in unison, notwithstanding its colossal proportions. The gildings are admirably managed, the paintings are beautiful, the marbles are most precious, and the mosaics are inimitable in color, richness, and design. This must strike every one, though he be dazzled with the appearance which presents itself to him on every side. The chair of St. Peter, the confessional where rest the bodies of the apostles, and the cupola—these magnificences of a superior order seem to absorb the entire soul on the first visit to the basilica. In the vast nave, the eye sees neither chairs, nor pews, nor pulpit. There is only the throne of a bishop, on which is placed the apostle, immovable and immortal, like the truth of which he is the guardian, with his hand held out to bless his flock. On festival days a tiara and cope placed on this statue of the Prince of the Apostles, show how he is still living in his successors, teaching by their mouth, and watching over his sheep and lambs through their ministry. In the majestic solitude of this immense basilica, St. Peter is alone; before him all are silent, all have disappeared. In other places there are other pastors; other themes, and other voices are heard; but in this, the chief temple of Christianity, there is no other pastor but St. Peter. No other throne is seen but the throne of St. Peter; no other voice is heard but the voice of St. Peter. Supreme head of the Christian hierarchy, he beholds in all the bishops throughout the world members of his fold, coadjutors, not equals. His voice is their oracle; his orders guide their conduct, and through them becomes the rule of the world.

To this wondrous spectacle of Catholic unity, personified in St. Peter, the Basilica adds another not less sublime; it shows the Galilean fisherman purchasing his glorious prerogative at a price of immense love. A few steps from the throne, beneath the wondrous dome, is the Confession of the Apostles; thus the genius of Christianity has called the altar beneath which the martyr lies entombed, for he has given to the faith the strongest of all testimonies, by the shedding of his blood. Under a rich baldachino, ninety feet in height, supported by four columns of bronze, the altar on which the Pope celebrates high mass, is placed; beneath this, in the underground church, is the tomb of St. Peter and St. Paul. In the front of this is a large open space, round which one hundred and twelve lamps burn night and day, as emblems of veneration, love, and faith. You descend by two circular staircases of white marble; a statue of a holy pontiff, Pius VI., in the attitude of prayer, is placed before the tomb, which on this side is not open but on certain festivals. As you approach this holy spot, some supernatural power seems to overawe you; you seem to hear the Son of God demanding from him who was to be his future vicar, "Simon, son of John, lovest thou me?" and from the tomb a voice seems to say, "Yea, Lord, thou knowest that I love thee," and you become moved to tears as you draw near the remains of those martyrs, which are such glorious witnesses of their love, and you can find words only to pray, and like those thousand pilgrims who worshipped there before you, you throw yourself on your knees. As you look up at the wondrous cupola, you see round the base the promise of the Son of God written in letters of gold, "Thou art Peter; and upon this rock I will build my church, and the gates of hell shall not prevail against it." As you read these words, such is the force of the impression produced upon you, that you seem to hear distinctly the divine voice which pronounced

them, and the cupola, all resplendent with mosaics, becomes to you an emblem of the Catholic Church, gloriously built upon the words of its founder, braving the efforts of its enemies, and extending into eternity its everlasting empire.

If the lesson which the founders of monarchies have learned at the tomb of the Apostles, has been to recall them to the nature of the power which they hold, and to make them learn their duties, how much must the humble pilgrim learn from his visit to it. Filial submission to the church, faith, wonder, love, and feelings which words fail to describe, will fill his mind on his first visit to St. Peter's.

The shades of evening tell us that the day has drawn to a close since we entered the church. The hours have passed so rapidly that we seem scarcely to have remembered them, and we can hardly believe that our pilgrimage for this day must draw to a close.

CHAPTER IV.

View of the country about Rome.—The Rome of Augustus.—The Rome of St. Peter.

To obtain a proper idea of the situation of Rome, ancient and modern, it is well for the stranger to ascend one of the many buildings from which a good view of Rome may be had, and with a good map he will be able to arrange the route of his pilgrimage through the holy city. Accompanied by a friend whose learning equals his devotion to science and literature, we ascended the *Loggia* of a villa situated on the declivity of the Esquiline, where the gardens of Heliogabalus are said to have been situated; from this, we were able to see a vast plain, in the centre of which Rome is situated. As we looked towards the east, Monte Cavi, where Romulus is said to have assembled the aboriginal tribes to inaugurate the religion of Latium, raised its head before us. On the left of this lies the ancient Tusculum, with its ruined villas and its remembrances of Cicero, and Tivoli and its *Cascatelle*, seated amongst the Sabine hills. The Mons Sacro, where the people are said to have retired from the tyranny of the Patricians, comes next. The mountain of Soracte, whence Sylvester was recalled to Rome, not to suffer martyrdom, as he supposed, but to assist at the triumph of Christianity, and the Campagna about Civita Vecchia, close the panorama, as far as the eye can reach. Then the Mediterranean seems to mingle its blue waters with the heavens. After this comes Ostia, which exists but in name, for it consists only of the

Cathedral and a few houses, its population numbering but thirty-five souls. Its associations of St. Augustine and St. Monica are interesting. Thence we come again to the ridge of the mountains of which Monte Cavi forms the summit, and there see where the modern Albano is situated; and at last, upon the heights, appears the castle of Gandolfo, the country residence of the popes. Beneath this circle, which bounds the horizon, there appear here and there, scattered through the plain, some of those wondrous monuments which have survived the revolution of ages, to attest the former greatness of the Roman Empire. To the right is the tomb of Cecilia Metella; after this the Aqueduct of Claudius, whose gigantic arches traverse the Roman Campagna, and form the aerial bed of the *Aqua Vergine*, along the eighteen miles that separate the mountains from the Eternal City. Still further on, towards the left, are the ruins of the wondrous Villa of Adrian, and the tomb of Plantius Lucanus. In the centre of this vast plain, Rome presents itself to our notice, surrounded by walls which are altogether restorations, and no part of which probably belongs to Aurelian: but Rome now seems silent and tranquil; though its domes shine brilliant with the rays of the setting sun, it is no longer the proud and noisy capital of the Cesars. It may, however, not prove uninteresting to study the Rome of Augustus, before commencing our pilgrimage through the Rome of St. Peter.

Resplendent in marbles, in gilding, and filled with the works of art, which the most refined civilization could produce, Rome was seated as a queen on her seven hills. The Palatine, the sheep-fold of Romulus, had become the palace of the Cesars. Jupiter reigned on the Capitoline. The Aventine was crowned with a temple of Diana; and the Coelian Hill was covered with many buildings. The Esquiline had its many summits and its Prætorian camp. The Quirinal had

its temples of Quirinus; and Aurelian erected there a temple to the sun. The Viminal, in later times than those of Augustus, was covered with magnificent palaces. Rome had extended itself beyond the Tiber to the Vatican and the Janiculum. It was divided into fourteen Regions. Within this circuit there were enclosed 46,602 groups of houses, separated by streets; 2167 palaces of the greatest magnificence; 424 piazzas; 470 temples; 856 baths; 1352 reservoirs of water; 32 sacred groves; two large amphitheatres, one of these capable of seating 87,000 spectators; the Circus Flaminius and the Circus Maximus, which contained seats for 300,000 persons, rising in terraces one above the other, as in the Coliseum. Fourteen aqueducts brought water to Rome from the neighboring mountains; and 24 "ways," passing through the 24 gates, went from the capital of the world to the provinces. But we have not yet seen the entire extent of the city. Beyond the Pomarium, or the circular *boulevards*, which surrounded what was properly called the city, a new city grew up over the modern Campagna, which is now desert, and extended from Otricoli to Ostia, and from Albano and Tivoli towards Civita Vecchia. Aristides, of Smyrna, tells us "that all the days of the year would not be sufficient to enable us to count all the cities which are built within this divine city." "No one," says Dionysius, "could tell where the city begins, or where it ends." "The city," continues Aristides, "extends to the sea, the emporium of all those things that come by land. Rome is so great, that in whatever part of it any person stands, he must still suppose himself in the centre of it." Such was ancient Rome in the days of its splendor. Beyond its walls and hills it extended its suburbs to Tivoli, Otriculum, Aricia, and perhaps even further; it must have covered an extent of ground thirty miles in diameter. A fact recorded in the life of Constantine confirms these measure-

ments. Coming to Rome with Hormosidas, the celebrated Persian architect, who had never seen Italy, and having arrived at Otricoli, he asked him, "what he thought of Rome?" Struck with the magnificence and the extent of the edifices, the stranger replied, "I think we have already passed through more than half of the city." They were twelve miles distant from what is properly called the city. The Campagna itself is a witness to the extent of the ancient city. The ground broken by hillocks in all parts, and the ruins of the numerous monuments which are to be seen every where, tell the traveller the extent of the suburbs of ancient Rome, and of the gardens that must have existed there.

At the foot of the capitol was placed the famous golden milestone, from which proceeded the "ways," which extended to all parts of the world. Of these the Appian way was the most famous. Well may it have been called the "Regina viarum." The monuments which, through the munificent zeal of Pio Nono, have been restored as far as the ruins of centuries would permit, give some idea of its ancient splendor. From the principal roads, which formed the arteries of the Queen of the world, extended others, which are well known in classical history, and many of which have been rendered illustrious in the annals of the martyrs. Along those magnificent ways, in those sumptuous palaces, and amidst those monuments of riches and luxury, five millions of inhabitants were gathered together, according to the calculations of the most credible writers.

Such did ancient Rome seem to show itself to us. But now another sight demands our attention. Christian Rome lies before us. The last rays of the setting sun gild the summits of the Seven Hills, and a light vapor, like an immense veil of purple, tinted with the most beautiful colors of the rainbow, hangs over the city. In beholding Rome, thus reposing silent and tranquil in the midst of a vast solitude,

with the sound of everlasting fountains, beneath the shadow of the cross, which rests upon its innumerable churches, under the protection of the Blessed Virgin, and of those martyrs, that like a glorious army surround its ramparts, we must recognize her as the Eternal City, which will continue to the end of the world, and will ever be "a city sought after and not forsaken."

Of the material beauties of Christian Rome, but little will be said at present. The glory of the spouse of the great King is of the highest order. Christian Rome, like Classical Rome, is seated on seven hills; it extends beyond the Tiber, to the Janiculum and the Vatican. Though the names and the places remain the same, things are much changed—instead of pagan temples, churches dedicated to the true God crown all the heights. The places formerly defiled by Nero, Caligula, and Heliogabalus, are inhabited by the religious of the different orders. The summit of the Capitol is now surmounted by the church and convent of Ara Coeli. On the Palatine hill, in the midst of the ruins of the palaces of the Cæsars, we meet with the churches of St. Bonaventuro, St. Maria Liberatrice, and St. Theodoro. The Cælian Mount presents to our notice the glorious basilica of St. John Lateran, "Caput urbis et orbis;" the churches of the Quatuor Coronati, with its convent; the churches of St. Stefano in Rotondo, St. Maria in Navicella, where St. Lawrence divided the goods of the church to the poor, and which St. Philip Neri so often visited with the Roman children. There too, are situated the churches of SS. John and Paul, with its convent, now inhabited by the Passionists; the church of St. Gregory the Great, and that monastery from whence so many saints were sent forth to convert England to the faith. The Mount Aventine, famed for its temple of Diana, bears on its heights the beautiful churches of St.

Sabina, St. Alexia, and St. Prisca; to which St. Maria in Cosmedin, placed at the foot of the mountain, seems to be an entrance. On the Quirinal, not far from the column of Trajan, is the church of St. Silvester, and a host of others on the way to the Port Pia: amongst these, the church of the Perpetual Adoration must not be forgotten, which is indeed a heaven on earth. On the Viminal we find the church of St. Lorenzo in *pans perna*, erected over the place where the martyr suffered; and the church of Sta. Maria degli Angeli, built upon the baths of Diocletian. The grand *sala* of these baths forms the nave of the church. The Esquilino hill presents to our mind, already wearied with sight-seeing, amongst many others the noble basilica of Sta. Maria Maggiore, St. Pietro in Vincoli, and St. Martino ai Monte. In the distance we see the Janiculum, with the church of St. Pietro in Montorio, built near the spot where St. Peter was crucified; and still lower down, the Vatican, with that wonder of all churches—St. Peter's.

Rome contains only 177,000 inhabitants. The space enclosed by the walls has become too large for the present number of inhabitants, and large portions of it are occupied by vineyards and gardens; other parts of it lie without any culture, covered with ruins of temples and palaces, amongst which we see wandering about flocks of sheep, mingled with herds of oxen and buffaloes. If the view of so many edifices fallen to ruins, and of monuments of departed glory, fill the philosopher with the gravest thoughts, they are to the Christian confirmations of the truth of Catholicity, for around him he sees the fulfilment of prophecies, which he can "handle with his hands."

Rome, as under the Emperors, is divided into fourteen regions—its palaces, its fountains, its museums, its *chefs d'œuvre* of painting and sculpture, its basilicas, and its 866

churches, make it even in material considerations the first city in the world.

Although deprived of all the attributes of power, it still continues to be the queen of nations. More than two thousand years separate us from the poets and the oracles that sang of her eternity, and their prophetic song has not failed to be accomplished. We cannot think without astonishment of the mysterious instinct which Rome seems to have had of her own destiny. Ancient Rome, with its sceptre of iron, ruled for a long period the people and nations it had subdued by its arms. Christian Rome is still at the height of its peaceful missions, among those nations which it has subdued by its love. Though it no longer makes war on the Carthaginians, Parthians, and Dacians, it enters into a continual contest with vice and error—barbarians no less dangerous than the former. If in the city of Romulus we must admire that powerful organization with which it ruled the world, in the city of St. Peter we must feel astonished at the variety of those institutions, and those means which are most adapted for subduing the world to the yoke of the Gospel.

Surrounded by the great monuments of ancient and ecclesiastical history, resting upon the testimony of her innumerable martyrs, a stranger to mercantile speculations, which absorb the vitality of other capitals, and strong in her divine mission, Rome finds herself placed in the most providential circumstances, to enable her to teach the truth to the entire world with an irresistible authority. Her hierarchy is organized with a view to the accomplishment of this object. The unity of power was the strength of ancient Rome. Cesar, the lieutenant and priest of Jupiter, was placed above all. The same form, but infinitely greater in every respect, is to be seen in Christian Rome. There rules supreme, with his triple crown, the vicar of Christ, the pontiff of eternal truth. Around his throne you behold the sacred college

of Cardinals, the senate of the church, whose experience, learning, and piety, eclipse even the austere piety of the ancient senate. The different congregations of the Cardinals correspond to the different colleges which formerly watched over the interests of the republic. Wherever the Sovereign Pontiff is, there also are the generals of the different orders of religion, those bands of devoted men who are ever ready to go where their presence is required. The white habit of the Dominican, the brown habit of the Franciscan, and the black soutan of the Jesuit, have carried into both hemispheres faith and civilization, the child of faith. There we may see the blood which they have shed in its behalf. Even now, there come from the seven hills those infallible oracles which govern the human mind, and cause both civilized and barbarous nations to fall down at the foot of the cross.

Thus Rome endeavors to accomplish her mission, with respect to the nations of the world over whom she bears spiritual rule. Nor is she less careful of those within her walls—there, too, she seeks to fulfil her mission with equal energy and zeal. She has established 364 primary schools, which are attended by 14,000 pupils of both sexes. In addition to this, there are also the night schools, established in different parts of the city—which serve to protect the rising generation against the inroads of ignorance and the desolation which error causes around it. For the children of the rich, there are the Noble, the Clementine, the Nazarene, and several other colleges. Nor are we to forget the number of day pupils that are instructed in the Roman College, amounting to more than 800. Whoever has seen them go to communion in the church of St. Ignatius, on the feast of St. Aloysius, must have witnessed a scene he can never forget. The Propaganda, the English college, the German college, and the French college, number within its walls students from all nations. To these institutions we may add others, which

are established to preserve the young from the corruption which is around—the *conservatories*, and the many pious and charitable institutions, which will be more fully described. In addition to these, there are twenty-two institutions for the relief of the infirm, the poor, the convalescent and the aged, eight public hospitals and eleven private ones. There are also numerous institutions for the relieving the sick in their own houses, and for the burying the dead. The hospitals are so situated, that each part of the city may have them within reach. In the western part of Rome we have the hospitals of the Santo Spirito and St. Gallicano. The hospital of St. Giacomo is situated in the most populous quarter, and in the eastern portion, are the hospitals of Sta. Maria de Consolazione and St. Salvatore. In other parts of the city, there are also private hospitals, mostly under the charge of religious. Thus Rome not merely takes care of the souls of her people, but does all in her power to alleviate their bodily sufferings. Such is the twofold panorama of Ancient and Christian Rome.

As we returned to the city, we heard that the Holy Father was about to give benediction of the blessed sacrament in the church of the *Santi Apostoli*. To see for the first time the Holy Father, and to receive his benediction, would be a delightful conclusion to the day's pilgrimage; so we hastened to the church of the *Santi Apostoli*. Having followed for some time the road by which the Pope was to go, and which we soon found out by the sand that had been spread on it, we arrive at the piazza before the church, where there was a great crowd. The streets in the neighborhood of the piazza, wherever a view of the Holy Father could be obtained, were also well filled. Before the entrance to the church, a large space was kept clear by the dragoons and by the Swiss guard. The coaches of the cardinals and the prelates began to arrive. Soon after those appeared the pontifical

carriages, the two first containing the members of the pontifical household, who usually accompany the Holy Father on these occasions. In the last was the Pope himself, accompanied by a Cardinal. As he drove along, the people knelt on both sides to receive his blessing. The white soutan, the rochet, the red mozzotta, and the stole, together with a large red hat, completed his costume. It is difficult to convey the impression which the soul, be it touched with only the smallest spark of Christianity, feels at beholding for the first time the Holy Father. It is not that awe which one feels at seeing the sovereigns of the earth—it is a mixture of veneration, confidence, love and joy. After the Holy Father entered the church, we proceeded to take our places, to receive the benediction of the blessed sacrament from the Vicar of Christ. The altar blazed with lights, arranged with a splendor and good taste which can be seen only in Italy. The prayers of the last night of the novenna, for the Immaculate Conception, were recited by one of the friars of the convent, after which the Holy Father, vested in cope and mitre, with two deacons in dalmatics, came from the sacristy and intoned the *Te Deum*. The *Tantum Ergo* was then sung by the choir of the Pope's chapel, in a manner which seemed to be more of heaven than of earth, after which the Holy Father gave benediction of the blessed sacrament in silence, for it is our Saviour himself who blesses his people.

CHAPTER V.

Definition of the Immaculate Conception.

THE definition of the Immaculate Conception ! All Rome is *en fête* to-day ; it is the day which has been so long looked forward to ; the Immaculate Conception is to be defined ; it is to-day as it was at Ephesus centuries ago. The Romans are prepared to welcome the definition of the Immaculate Conception, as the Ephesians were that of the maternity of the divine mother, with songs of gladness, illuminations, and all the possible demonstrations of their joy. Cardinals and Bishops have assembled from all quarters of the globe, in obedience to the summons of the Holy Father, to aid him by their deliberations as to the manner and form in which the dogma is to be defined. Days have been spent, under the guidance of three of the most learned of the Cardinals, assisted by the most eminent theologians of the Eternal City, in framing the decree by which the Holy Father is to make known his definition to the Christian world. That basilica, where so many wondrous events connected with the history of mankind have taken place, is to be the scene of this mighty deed. Before the tomb of the Apostles the Holy Father is to pronounce that decree, which will go forth to all quarters of the universe.

There has been much rain in Rome during the past week; but the morning has shone forth with all the brightness of an autumnal day, and the sky, which for the last week has been obscured by clouds, to-day puts on its brightest blue. Two hundred bishops and cardinals have assembled in the Sistine chapel, and there await the Holy Father. They have put on their vestments and form a noble spectacle. At the appointed time the procession is formed, and moves down the *scala regia*, those beautifully formed steps which lead from the Sistine chapel and the *sala regia* to the piazza and St. Peter's. The litanies are intoned by the Pope's choir, and the forty thousand persons that have assembled within the walls of the basilica hear the song of intercession, as it draws near and nearer, with the deepest anxiety and emotion. At length the head of the procession enters the basilica, and goes onward through the assembled people, a way being kept clear by the soldiers. The Holy Father, carried in the *sedes gestatoria*, makes his appearance; all kneel to receive his benediction. The song of prayer has ceased; for all are kneeling in humble adoration before the altar of the blessed sacrament. The procession begins to move again, and enters the choir of the church, which is prepared for the occasion, in the usual manner. The Holy Father takes his seat on the throne, at the side of the choir. The office of Tierce is commenced, and the Holy Father puts on his vestments, (those who are to partake in the solemnities of the day do the same,) the tiara is laid aside, and he assumes the golden-colored mitre. At length the solemnities of the mass begin. The deacons and sub-deacons, preceded by the cross and seven candles, move onward. Last of all comes the Holy Father, between the two cardinal deacons, who are the assistant deacons of the throne. He uses no crosier, in accordance with the ancient tradition of St. Peter's sending his crosier to have it placed on the body of Martial, who had died on his way to preach

the gospel in Germany, in order that he might be raised from the dead, and might proceed on his mission. On the way, the Holy Father stops to embrace the three junior cardinal priests; arrived at the steps of the altar, he lays aside his mitre and begins the mass, with the deacon, the sub-deacon, and the assistant-priest, who is a cardinal; the altar is incensed; he embraces the assistant-deacons, and goes in procession to the throne, which is erected in the centre of the choir, before the chair of St. Peter. The *Kyrie* is sung, and the *Gloria* is intoned by the Holy Father in a manner which makes all who hear him think that the Apostle still speaks through his 458th successor. The Epistle and Gospel are sung first in Latin, then in Greek by two students of the Greek college. The Greek deacon and sub-deacon were arrayed in the vestments which the Greek rite prescribes. This custom was followed formerly in other churches, to show the unity between the eastern and western churches. Now the solemn moment arrives, when Peter is about to speak. The dean of the College of Cardinals, Cardinal Macchi, an aged confessor of the church, laden with years, and with merits which he has gained in the service of the church, advances before the pontifical throne, accompanied by a Greek and an Arminian bishop. In the name of Christendom they address a final petition to the Supreme Pontiff, and ask him to promulgate the definition of the Immaculate Conception. The Holy Father seems still to hesitate. Years have been spent in considering the matter. The Supreme Pontiffs in different centuries have issued their decrees respecting it. Theologians have written on it. Within the last few years, the bishops of the church have besought the Holy Father, entreating him to hasten the definition. Within the last month the assembled prelates have deliberated respecting the form of the decree, but it seems that something yet remains to be done. Prayers have been made to heaven for grace and light to guide the

Holy Father in this matter, but more prayers are yet to be offered. All fall on their knees, cardinals, bishops, priests, monks, friars; and thousands of people, from all quarters of the universe, are prostrate to ask for more light and grace from the Author and Giver of all good things. The Holy Father intones the *Veni Creator*, which is responded to by the voices of more than forty thousand people who have now assembled within the vast nave and transepts of the church. Once again all is hushed, and the pontiff stands erect on the chair of Peter, and, with a voice indicating the deepest emotion and broken with sobs, and in the midst of a torrent of tears of joy, he pronounces the solemn words which place the Immaculate Conception of the Blessed Virgin among the articles of faith. "Never shall I forget that moment; it seemed as if the things of earth had passed away, and the heavens had come down to bless us. Near me stood a poor Franciscan friar. The tears of joy rolled down his cheeks, his utterance failed him, for now the long-expected moment for which his order wrote and prayed through so many centuries seemed to have arrived. The emotion of the Holy Father had spread itself around, and but one prayer seemed to burst from the heart of all: "Now dost thou dismiss thy servant, O Lord, according to thy word in peace." The castle of St. Angelo sends forth its thunder, the bells of the Vatican send forth their merry peal. From the tower to the bell-turret the echo is heard, and the sound responded to, and the fact the most wondrous in the annals of nineteen centuries, the promulgation of the Immaculate Conception, is made known to the Eternal City. "The heavens rejoice, the earth is glad, the sea is moved and the fulness thereof, the fields and all things that are therein are joyful;" for a new ray of glory is added to the crown of the Mother of God.

Again all is hushed, and the Holy Father intones the Creed, which is sung in the solemn manner that the choir of

the Papal chapel always makes use of. The Holy Father once more proceeds to the altar to consummate the definition, which he has now uttered, by offering the holy sacrifice for the flock of Christ committed to his keeping. No person that has ever witnessed the solemn moment of the consecration in the Pope's high mass, can ever forget it. Midway in the dome are placed trumpeters, who play on trumpets whose notes are indeed silver-toned, that wondrous music which for years afterwards will be ringing in the ears of those who have heard it. All assumes the stillness of death, and every one is bowed in prayer, as the Holy Father elevates the host and the chalice to the four quarters of the heaven. You hear the clang of armor as the noble guard rise from their knees, and the mass proceeds, the choir singing some of their heavenly strains. Once more the Holy Father returns to his throne, and there stands wrapt in profound contemplation, as the deacon and sub-deacon bring him the elements, that he may consume them. This rite of the papal high-mass is most solemn. The Holy Father's receiving the chalice through the tube carries you back to the ages long since gone by. Once more he returns to the altar, and the mass is concluded as on other occasions, except that before it ends the *Te Deum* is sung in thanks for the wondrous work of God, which all have witnessed in being permitted to hear the definition of a dogma which all Christianity has so long looked forward to with an anxious eye. Forty thousand voices join in sending on high the song of praise and thanksgiving, for these are Romans, all of whom have been taught from their earliest days to sing the songs of praise and adoration, and can therefore readily join in the worship of the Most High; but still the honors done to the Mother of God are not finished, for an exquisite mosaic of the Immaculate Conception in the chapel of the choir is to be crowned. The procession

once more is formed, and the Holy Father, surrounded by Cardinals and Bishops, proceeds to finish the work which has been allotted to him by the providence of God. This being accomplished, he returns to the chapel, where he usually unvests, and receives the congratulation of the assembled prelates, whom to-morrow he will honor with a medal struck in honor of the occasion, and an address in the private consistory.

But Rome has not finished her rejoicings. The cupola of St. Peter's is to be illuminated, and the entire city is preparing to honor the Queen of Heaven. Every madonna at the corner of the streets, and in the front of the houses, has its illumination and its wreath of flowers around it, and every window is filled with lights. Every one you meet seems happy, for it is to him a day of rejoicing. The high honor which has been paid to the Mother of God affords them the deepest interest, and is a source of joy in every house and in every family, for the madonna is dear to them, and through her intercession innumerable blessings and mercies have been procured for them. Having seen the illumination of St. Peter's from the piazza and from the Monte Pincio, the places where it best can be observed, and having witnessed the change of lights by which the cupola and the church of St. Peter's, from its dim illuminations, become resplendent, with balls of fire and in one sheet of flame, we hasten to the Capitol, where an academy is to be held. In this verses and speeches in honor of the Immaculate Conception are to be delivered, and near the site of the temple of Jupiter, will the first public honor be paid to the dogma of the Immaculate Conception. Even the young aspirant to fame and the aged prince joined in giving this just tribute. But the attraction of the evening is the essay which is to be read in Italian by Cardinal Wiseman. This he performed with grace, elegance, and dignity. It was indeed a happy thought to

select a successor of St. Anselm to fulfil this duty. It was indeed fitting that the Primate of that country, in which the feast of the Immaculate Conception was instituted nearly eight centuries ago, should now deliver the first essay in its praise in the Eternal City, on the day when the doctrine was placed among the articles of the faith.

CHAPTER VI.

St. John Lateran—its architectural beauties—its chapels.—The Baptistery.—The Scala Santa.

WE have already taken a view of ancient and Christian Rome. It is now time to descend to particulars, and make a regular pilgrimage through the city. We shall follow in regular order the fourteen regions as they were fixed by Benedict XIV. The first is the *Rione di Monte*, which comprises the ancient region of the Esquiline, and partly that of the *Via Sacra*, the *pacis*, the *alta Semita*, the *Cœlimontana*, the *Isis*, the *Serapis*, and the *Forum Romanum*. It is called the *monte*, because it includes the most hilly part of the city. The Esquiline, the Viminal, and a part of the Quirinal and Cœlian hills belong to it. Our party resolved to-day to begin their pilgrimage by visiting the Church of St. John Lateran, the *Mater Ecclesiarum*. The churches of Rome are usually divided into three classes, the patriarchal basilicas, the Constantine basilicas, and the ordinary churches.

When the world was conquered by Christianity, it was divided into five patriarchates. The first of these was the patriarchate of Rome. The Pope, as successor of St. Peter, had jurisdiction over the universal church; and as patriarch, his authority extended over the west. The second patriarchate was that of Constantinople, the third, Alexandria, the fourth, Antioch, and the fifth, Jerusalem. Over these

presided the Pope, as supreme over all the dioceses of Catholicity. The patriarchs of the east soon fell under the assaults of the barbarians and the heretics. Rome did not wish that the memory of them should perish, and there are yet to be found within the Eternal City five patriarchal basilicas, venerable for their antiquity, for their magnificence, and for their sanctity, which serve to perpetuate the Catholic remembrances of these patriarchates. They are, St. John Lateran, St. Peter's, St. Paul's, on the Ostian way, St. Mary Major's and St. Lawrence outside the walls. The Constantine basilicas are eight in number, St. John Lateran, Santa Croce, St. Peter's, St. Paul's, SS. Marcellinus and Peter, the Santi Apostol and St. Agnes outside the walls. The antiquity of these churches, their frescoes, their mosaics, the number and the splendor of their sacred relics, make them archives of art and piety. Every traveller desires to visit them. Every pilgrim desires to pray in them. Amongst these there are seven which form "the Seven Churches." To the visiting of these great indulgences are attached. They are the following: St. John Lateran's, St. Peter's, St. Paul's, St. Mary Major's, St. Lawrence's, outside the walls, Sta. Croce and St. Sebastian's.

The number of the ordinary churches amounts to 866. Some of these date as far back as the first ages of Christianity. Amongst these are St. Clement's, St. Praxedes, and St. Mary in Cosmedin. Their porticoes, their style of architecture, and their inscriptions show the simplicity, the faith, and the zeal of the early ages. Filled with thoughts of the glories which belong to this basilica, we passed by the entrance to the palace, which is now uninhabited, in consequence of the malaria of the surrounding district. The church of St. John Lateran, like most of the monuments of Rome, tells us of many facts connected with classic and sacred history. The name of Lateran recalls one of the most

ancient and noble of the old Roman families, the family of Sextius. The surname of Lateranus was illustrious during the times of the Republic and the Empire. The cruelty of Nero was rendered still more infamous by the murder of the consul, *Plautius Lateranus*. The palace of the family, distinguished for its regal magnificence, occupied the site of the present church. Constantine becoming possessed of it, gave it to St. Silvester to build the church of St. Salvatoris, which was consecrated in the year 324. Constantine ornamented the new temple with a magnificence worthy of an Emperor. Hence it was called the Golden Basilica, a name deservedly bestowed on it, from the number of its royal gifts. Constantine presented to it a statue of our Saviour, sitting, five feet in height, which weighed 120 pounds; statues of the twelve Apostles, each weighing 90 pounds; four angels in silver, holding a cross in their hands, each weighing 105 pounds. The cornice which served as the pedestal for these statues weighed 2,025 pounds. He also gave a lamp of gold, weighing 25 pounds; seven altars of silver, weighing each 200 pounds; seven patens of gold, weighing each 30 pounds; seven of silver, of the same weight; 20 chalices of silver, weighing each 10 pounds; 2 of gold, weighing each 50 pounds; 40 of a smaller size, weighing each one pound; 50 chalices for the holy sacrifice, each two pounds in weight. Nor were the ornaments he presented to the church less precious: a chandelier of the most precious gold, to burn before the high altar, weighing 30 pounds; another of silver, weighing 50 pounds; for the choir, 40 chandeliers, weighing each 30 pounds; 40 chandeliers for the left and 40 for the right side of the church. To these he added four others for burning incense in, of pure gold, weighing each 30 pounds, with a revenue of 150 pounds of perfumes, to be burned every year before the altar. All

The noble edifice still remains, often rebuilt from its foundations, and raised from the ruins in which it had been left. Its wealth has gone, but its power still remains, as the inscription testifies—"The Lateran Church, the mother and the mistress of all the churches in the world." The pilgrim stands in wonder before one of these five doors which lead into the basilica. It fixes his attention by its mysteriousness. It is the golden gate which is opened in the year of the jubilee. The ancient door in the centre is remarkable for its splendor. As you enter the church, you are struck by the symbolism which the nave exhibits. Under the windows, beneath the spring of the roof, are painted the prophets. Under the prophets, on one side, are the most remarkable events in the Old Testament history, emblematical of the life of our Saviour. On the other side is the accomplishment of these. Thus on one side we have the expulsion of Adam and Eve from Paradise; on the other, the crucifixion, by which we are again admitted to Paradise. We have on one side the deluge, and corresponding to it we have the baptism of our Lord. On one side we have the sacrifice of Abraham; on the other, our Lord ascending to Calvary: Joseph sold by his brethren; opposite to it is our Lord betrayed by Judas: Moses delivering the children of Israel from captivity; corresponding to it, our Saviour preaching in Limbus: Jonas coming forth from the belly of the whale; and answering to this, our Saviour coming forth from the tomb. Beneath each of these *bas reliefs* you have the twelve Apostles. Their beautifully sculptured statues are in perfect harmony with all around them. The twelve Apostles have given light to the teachings of the prophets, and the symbolical lessons of Scripture. Their teaching casts light also on the future. The gospel holds the middle place between the synagogue and heaven. Therefore, behind each of the Apostles is painted a door half-open. The Apostle

stands on the threshold, as if to say that after Christianity, of which he is the preacher, there remains only the eternal Jerusalem, the city of light, with its gates of emeralds. Beneath each niche there is a dove in *relievo*, with a branch of olive in his bill, an emblem of the spirit of the Gospel. Thus all religion, both in its letter and its spirit, from the earliest times to the latest, is placed before us. These paintings and these sculptures seem to declare once again the song of the angels—"Glory to God in the highest, and on earth peace to men of good will." Among the other riches of St. John Lateran, the tomb of Martin V., in bronze, must not be forgotten, as he put an end to the western schism. At the left side of the grand entrance is the chapel of St. Andrew Corsini, one of the most magnificent in Rome. This chapel recalls the piety of Clement XII., and the illustrious virtues of St. Andrea Corsini. It is rich in marbles, and the dead Christ in the underground chapel, of pure white marble, is one of the most exquisite pieces of workmanship that can be seen anywhere. The two columns of porphyry near the principal arch, formerly ornamented the Pantheon of Agrippa. On the same side of the church, near the chapel of the choir, is the chapel of the Blessed Sacrament. The majestic portico of the church contains 24 columns of marble, and the colossal statue of Constantine, found in his baths. Nor must the beautiful chapel of the Torlonia family be forgotten, for it contains within it some of the beautiful sculpture of the Roman artists of the present day. The artist and the archæologist will find every thing to gratify his taste in this noble basilica. The Christian finds there new joys. For, gifted with the power of faith, he will there meet all that will call forth its energies, and he will visit it with a different spirit to what other persons do. There seems to be in our churches both a human and a divine aspect under which they may be seen. In visiting the Roman basilicas, to study their history and their

antiquities, to admire their paintings, their sculpture, and their marbles, is indeed a beautiful and an agreeable occupation. But the impression is incomplete if we stop here; for, though the intellect and the imagination may be satisfied, yet the heart is not touched. To effect this, these noble buildings must be considered under their Christian aspect. Insensible must be the heart that will not pour forth its prayer as the pilgrim kneels before the tombs in which repose the bodies of those saints and martyrs who have witnessed to the truth of Christianity before their heathen persecutors, and have shed their blood for the deliverance of the human race. To the visitor who knows not these things, the temple, however beautiful it is, will be without the poetry of heaven. He will visit the church as an ordinary monument. The heart will hear nothing, for the eye of faith will have seen nothing, and thus much will be lost in the visit to Rome. But, if to the knowledge of the history, and the material beauties of its churches, a visit to those holy relics and those holy places, with which those churches are filled, be added. The soul will be enlarged, and a sense of indescribable joy will fill the heart, and all the faculties of the mind will be satisfied. The temple becomes animated. It speaks to the senses, to the faith and to the intellect, with a voice which all can comprehend. In those columns of alabaster and porphyry which adorn the temple of the Most High, after having ornamented the temple of Jupiter or the palace of Nero, you will see the evil of the heathen world conquered by Christianity, and bound as a captive to the chariot of the conqueror. In the tombs, resplendent with gold and precious stones, you will see the victorious legions of martyrs that are looking on you, and holding in their hand the symbol of Catholicity, which they have sealed with their blood. You will behold the never-dying laurels with which they are crowned. Their voice will seem to call on you, and say:

"How do you maintain the name of Christian, which our blood has purchased for you?" It is impossible to visit the churches of Rome with thoughts like these, and not to leave them better Christians than we entered them. There we shall feel a thrill of joy, which we cannot experience elsewhere.

Having considered St. John Lateran under its human point of view, it remains for us to consider it under its divine aspect, as the mother and the mistress of all churches. In the centre of the transepts and the nave, supported by four pillars of oriental granite, 88 feet in height, stands the papal altar, the same on which St. Peter said mass. It has been covered with marble by Pio Nono. Part of the same altar is in the church of St. Pudenziana, beneath the marble slab, and open in front, so that it can be distinctly seen. It is surrounded by a marble balustrade, on which are engraven the arms of Urban VIII. and the King of France. On looking upward, directly over the altar, we see a *ciborium* of Parian marble, supported by four columns of Egyptian marble, with capitals of the Corinthian order. Within this hang curtains of crimson silk, which on certain solemn occasions are withdrawn, when the heads of St. Peter and St. Paul are exposed to view. These are exposed solemnly to the veneration of the faithful, on holy Saturday and on the Tuesday of rogation week, and on other occasions. Within view of these, in the choir, the ordinations are held, that the young levites may be filled with the spirit of the apostolate. At the same side of the church as the Corsini chapel is the altar of the blessed sacrament. The tabernacle, executed after the designs of Paolo Olivieri, is composed of precious stones and of the rarest marbles. At either side are placed two angels, made of gilt bronze, with four columns of *verde antique*. The entablature of bronze which is over the altar is supported by four columns of the same metal, gilt and

fluted, 25 feet high, and two feet and a half in diameter. They were made by Augustus after the battle of Actium, from the prows of the Egyptian vessels, and were placed by him in the temple of Jupiter Capitolinus. Clement VIII. placed them in their present position. We cannot help remarking, that as ancient Rome never failed to erect monuments, which should recall her triumphs, so Christian Rome has followed her example. Every where we see the monuments of the victory of Christianity over paganism; her temples, her obelisks, and her columns are witnesses of these. The paintings and mosaics of her temples are also evidences of her conquest over the heresies which each century brought forth, for their condemnation is written there. The gold and standards of the Turks, which adorn the churches of Ara Coeli and Sta. Maria della Vittoria, are evidences that she has overcome these also. The church of St. John Lateran contains another trophy of the victories of Christianity over Islamism; for there is suspended, near the choir, the banner of John Sobieski, at the famous battle of Vienna. In the chapel of the choir is the stall of the King of France; it is on the left hand, opposite to that of the Holy Father. The King of France was a canon of St. John Lateran. Every year, in former times, a solemn mass was celebrated on the birth-day of the King of France, in return for the rich donation of the abbey of Clarac, which Henry IV. made to the church. The French ambassador always assisted at it, until the revolution of July, in 1830, changed the order of things in France. We went to see the treasury of the basilica. There are preserved in this place some of the most venerable relics in the world. Behind a large grating at the back of the choir, on the way leading to the sacristy, is placed the table on which our Lord instituted the Eucharist. The table appears to be about twelve feet long and about six feet in width. It was covered with plates of silver by the pontiffs.

These were carried off by the constable of Bourbon in the sacking of Rome. Near this are other relics, at the sight of which the heart will be stricken with compunction. There is a part of the purple vestment which was placed on our Saviour's shoulders in the pretorium, a piece of the sponge which was steeped in gall and vinegar, a part of the tunic which St. John the Evangelist wore when he was brought prisoner to Rome, from Ephesus, and also a part of the chain with which he was bound; the shoulder of St. Laurence (his head may be seen on his festival in the chapel of the Pope's sacristan, at the Quirinal palace); the head of St. Pancratius, some of the blood of St. Charles Borromeo and of St. Philip Neri; and a tablet composed of the ashes of several martyrs. When we left the treasury, we went out into the cloister, where there are some good remains of the palace of Constantine. There are there several relics, but as their authenticity rests merely on a tradition, which is not considered sufficiently authentic, they are not exposed to the veneration of the faithful.

On leaving the church by the doorway in the transept on the right of the church, we came to the baptistery, which is of an octagon shape. At the eight angles in the interior are placed eight columns of porphyry, which support a cornice, and which are placed from the walls a sufficient distance to allow a large space to intervene all round. In the centre is a large basin of basalt, of an oval shape, five feet in length. It was formerly surrounded with 52 lamps made of gold, and near it was a statue of our Saviour and St. John the Baptist, both of silver. There were also near it seven steps in silver, and the vase itself was lined with silver plate both inside and outside. These decorations the barbarians have carried off, and they have been replaced by beautiful paintings, representing the principal actions in the life of Constantine.

At the left of the baptismal font is the chapel of St. John the Baptist, into which you enter through two doors of bronze, which have been taken from the baths of Caracalla. This chapel is ornamented by beautiful mosaics. Under the altar are placed the bones of forty-nine martyrs. As you leave the baptistery, you see before you an obelisk 49 feet in height. It was brought from Egypt to Rome by the Emperors Constantine and Constantius, his son. It was broken by the barbarians, and afterwards restored in 1588, and placed in its present position by Sixtus V. The Egyptian hieroglyphics, which are still visible on it, show that it was erected by Thautmosis III., who was king of Egypt when the children of Israel left it, under the guidance of Moses and Aaron. As you pass by the palace of the Lateran, there is in the interior (if the pilgrim can spare time to visit it) much that will interest him. There are museums, in which are placed several of the antiquities which have been from time to time discovered in making excavations in different parts of the city. There is also a museum of Christian antiquities, which the present Pope has collected together. Deep will be his interest as the pilgrim beholds the sarcophagi, and many of those wondrous treasures which are contained in the Catacombs. He will also visit with pleasure the beautiful mosaics which are laid down in one of the large upper rooms. As you come from the palace, on the right you see a building, in which are placed the *scala santa*. The present Pope has erected a convent in connection with this, and it is now under the charge of the Passionists.

Every Catholic knows that our Lord, on the day of his passion, ascended an elevated place in the house of Pilate, which was a kind of balcony, paved with stones. The staircase which conducted our Lord to this theatre of his ignominy and sorrow, has been brought to Rome. It consists of

28 steps of Tyrian marble, of the most pure white. In order to preserve them, Clement XII. had them covered with thick boards, that they might not be worn out by the knees of the pilgrims who ascended them. These stairs, moistened by the blood of the divine victim, have become an object of veneration to the entire world. According to custom, we ascended them. As we were engaged in this holy work, we were filled with sentiments of thankfulness and sorrow. At the head of the staircase is a chapel, called the Holy of Holies, on account of the number of the relics of the martyrs contained in it. It is opened on certain days to the devotion of the faithful. You descend by either of the two staircases which are placed on the right and on the left of the *scala santa*. As you leave this holy spot, and look once more towards St. John Lateran, you will be tempted to stand on its steps and look towards Monte Cavi, which stands towering in the distance, covered with its little towns. An object which had not been seen before attracts your attention, as you look towards the *scala santa*. You see on the side of it a superb mosaic of our Saviour, seated, with a cruciform diadem on his head. In his right hand he holds the keys, which he is in the act of giving to St. Silvester. In his left he holds a standard, which he is giving to Constantine. To the left of these are three other figures: in the centre, St. Peter giving the pallium to Pope Leo, and presenting a standard to Charlemagne, who is on his left. At the base of this group is inscribed, "Beate Petre, dona vitam Leoni, Pp., et victoriam Carolo regi dona: "—Blessed Peter, give life to Pope Leo, and victory to King Charles. Around the apsis, in letters of gold, is inscribed in Latin: "Glory to God in the highest, and on earth peace to men of good will." This formed part of the apsis of the large *tridinium* in the old Lateran palace. This room was built by Leo III., in the year 797, and is all

that remains of this beautiful building, which was afterwards destroyed by fire.

At the two extremities of Rome we meet with the same lessons of Christianity, which are taught us in the two principal temples of the world.

CHAPTER VII.

Sta. Maria Maggiore.—The chapel of the Blessed Sacrament.—The Borghese chapel
—The Porta Santa.—The bull-hings which in former times were situated in this
part of Rome.—**Sta. Croce in Gerusalemme.**—Relics.

AT the foot of the hill on which the Liborian Basilica reposes so calmly and majestically, like the Virgin to whom it is dedicated, stands an Egyptian obeliak. It is one of the two that Augustus brought with him from Egypt, which he intended to have placed in the *Circus Maximus* and in the *Campus Martius*. How vain are the projects of man! These obeliaks, with which he intended to adorn his kingdom, served only as witnesses of his nothingness. The Emperor Claudius erected them near the mausoleum of Augustus, where they remained until the barbarians threw them down. In 1587, Sixtus V. had one of them restored, and placed in its present position. On one side of the obeliak is the following inscription: "Christi Dei in æternum viventis cunabula letissimè colo, qui mortui sepulcro Augusti tristis serviebam,"—"I gladly honor the crib of Christ, who had served to adorn the tomb of Augustus." On the opposite side is the following: "Quem Augustus de Virgine nasciturum vivens adoravit, seq. deinceps Dominum dici vetuit, adoro,"—"Whom Augustus, when alive, adored as being born of a virgin, and then forbid to be honored with the title of God, him I adore." On the side of the obeliak situated towards the church, is the following: "Christus per invictam crucem populo pacem probeat, qui Augusti pace in presepce nasci voluit,"—"Christ, who by his

cross gives peace to the world, wished to be born in a stable during the peace of Augustus." The cross, which triumphed over Cesar, the world and the devil, crowns the obelisk. We salute it; and, ascending a large flight of steps, enter the church of Sta. Maria Maggiore. This basilica occupies the place of the *Macellum Liviae*, a famous shambles, which was surrounded by porticoes of marble, where the most rare products of the world were sold to the Romans. The building itself must have been magnificent, for Tiberius consecrated it to his mother Livia. In early times it was rendered venerable by the number of Christians that were martyred there. In the neighboring church of St. Vitus there is preserved a stone, upon which, according to tradition, a number of Christians were put to death like sheep. Thus, by those harmonies which Rome alone presents so strikingly to the pilgrim, a place that was dedicated to a woman notoriously unchaste, is afterwards sanctified by the blood of martyrs, and then becomes the spot on which is raised a noble basilica, dedicated to the queen of heaven. Sta. Maria Maggiore owes its foundation to a miracle. At the beginning of the fourth century, there lived in Rome a noble, named Patrizzi, descended from an old consular family. Being without children, he resolved along with his wife to devote his rich patrimony to God. The pious couple were occupied with their project, when the Blessed Virgin appeared to them, and told them she wished to be their heir. She desired them to build her a church on the hill in Rome, which would be covered with snow on the following day. This took place on the night of the 4th of August, in the year 352, a season when the heat in Rome is very great. On the following day the Esquiline hill was covered with snow. John Patrizzi, the Pope Liberius, and the clergy, assemble there and tell the people, who were amazed at the event, the cause of it. A church is built at the expense of Patrizzi, and the festival of *Sta. Maria ad*

nives instituted, and it is now the day on which the dedication of the church is celebrated. Touching indeed are the solemnities of the annual festival. It is usually celebrated in the Borghese chapel, and in a manner which recalls the events of the day. From the cupola leaves of roses and other flowers are seen floating downwards through the chapel, until the pavement in front of the clergy is covered with the leaves. During the singing of these words of the 147th Psalm—"Who giveth snow like wool"—in the vespers of the day, the effect is especially grand. In memory of Pope Liberius, it is called the Liberian Basilica. It is called *Sta. Maria ad præsepe*, in consequence of the portion of the crib of our Saviour which is preserved there. On Christmas Eve this is carried forth in solemn procession from the chapel in which it is preserved, near the sacristy, and placed on the high altar during the pontifical mass of the Pope. It is also called *Sta. Maria Maggiore*, because it is the most magnificent of all the churches in Rome dedicated to the Blessed Virgin. The Sovereign Pontiffs and the Roman people, always devoted to the worship of the Blessed Virgin, have not failed to ornament her principal temple with a particular degree of liberality. When you enter the principal doorway, you see before you a nave and two aisles. The roof of the nave is supported by 36 columns of white marble, which were taken from the neighboring temple of *Juno Lucina*. The capitals are of the Doric order, and support a cornice of mosaics, enriched with branches of the vine and with Arabesques. These harmonize well with the rich ornaments of the ceiling. The compartments of this magnificent ceiling have been gilded with the first gold that came from America. The Court of Spain, having received it from Christopher Columbus, wished to make an offering of it to the Blessed Virgin, and sent it to Rome to ornament the beautiful Liberian Basilica, which was dedicated to her who is styled the Star of the Sea.

This was but a just tribute, for the vessel which carried Columbus was called the St. Mary. Four columns of Egyptian granite support the arch of the nave, and give a noble appearance to the entire building. The high altar is formed out of an ancient urn of porphyry. The slab is of black and white marble, supported by four angels, made of bronze, gilt. The magnificent baldachino, the gift of Benedict XIV., rests upon four porphyry columns, enriched with branches of palms, gilt, and surmounted by six angels in marble, holding in their hands a triumphal crown. In the aisle on the right side of the altar is the Borghese chapel; and on the left side of the altar the chapel of the Blessed Sacrament. Their magnificence exceeds all that can be conceived. In the latter lies in an urn of *verd antique*, enriched with gilt bronze, the body of Pius V., dressed in his pontifical robes. On the day of his festival it is exposed to the veneration of the faithful. Under the altar of the Blessed Sacrament is the chapel of the crib, as it is called, where St. Ignatius said his first mass, and where St. Cajetan held in his arms the infant Saviour. Opposite to the tomb of Pius V. are a statue and the tomb of Sixtus V. The cupola of the chapel is ornamented with beautiful frescoes. The walls are enriched with sculpture, representing the principal events of the reigns of these two pontiffs, and with marbles. The Borghese chapel is still more magnificent. Above the altar is placed a madonna, venerable for its antiquity, and said to be painted by St. Luke. It is surrounded by *lapis lazuli*, and seems, as it were, sustained by four angels of gilt bronze. Above this is an agate frieze, on which is a beautiful bas-relief, representing the miracle connected with the foundation of the church. This is supported by four columns of oriental jasper, with pedestals of gilt bronze. The dome of the chapel is enriched by the frescoes of Guido. The walls are covered with rich marbles and frescoes of the same master. The mosaics in the apsis of the church must not be forgotten; they perpetuate the victory of Cath-

olicity over Nestorianism, and were placed there by Sixtus III. The mysteries of the maternity of the Blessed Virgin, and the divinity of our Lord, are expressed there in a manner which leaves no doubt as to the faith of the church. The mosaic represents the infant of Bethlehem seated on a throne, in accordance, no doubt, with the wishes of the pontiff, though it violates a little the rules of art. The Annunciation, and all the circumstances connected with the divine maternity, are equally described, in a manner which represents in all their glory the Catholic dogma. These venerable paintings were cited at the second Council of Nice, as a proof of the *cultus* paid to images. In this temple, so beloved by her, the queen of angels is surrounded by relics of her servants. Here are relics of St. Peter, St. Paul, St. Andrew, St. James, St. Philip, St. Thomas, and other saints and martyrs. Under the papal altar are placed the bodies of St. Matthew and St. Epaphras, a companion of St. Paul. The head of St. Luke is in the chapel of the crucifix. After having commended our friends and our country to the care of those holy martyrs, whose relics we had seen, we directed our footsteps to the *porta santa*. As you enter the churches of St. Peter, St. John Lateran, and St. Mary Major's, you see to the right a doorway, which is walled up, on which is inscribed in letters of gold: "Clement, Urban, Benodiot, &c., opened in such years,"—Innocent, Leo, &c., closed in such a year this *porta santa*." At the beginning of the jubilee, on the eve of Christmas, the Sovereign Pontiff opens the jubilee in the evening at the hour of vespers; the vicar of Christ comes forth from his palace, accompanied by the cardinals and prelates, and proceeds to St. Peter's. The masonry of the wall has been all loosened beforehand. One of the assistants presents the Holy Father with a small silver hammer, with which he strikes the wall which blocks up the door, when it immediately falls. He recites at the same time the accustomed

prayers. The penitentiaries sprinkle it with holy water. After this the vespers are begun. Whilst the Holy Father is engaged performing these ceremonies at St. Peter's, those cardinals deputed by him perform the same ceremony at St. John Lateran's, St. Mary Major's, and at St. Paul's. By this the beginning of the holy year is announced. Thus was it in olden times, ancient Rome was accustomed to break down her walls to give a free entrance to the general, as he came in triumph, attended by the captives he had taken in his wars. Christian Rome preserves these customs, ennobled by the mysterious meaning with which Christianity has clothed them. She invites all the nations to the grand triumph of penance, where the passions are conquered, and the sins are expiated and bound to the chariot of the conqueror. In ancient times the triumphal gate was sprinkled with the blood of captives. The *porta santa* is now sprinkled with holy water, to show the pilgrim that the purification of his heart by the tears of repentance, and by the tribunal of penance, is the condition required of him who would enter on the way to heaven, of which the *porta santa* is the beginning. The four basilicas situated at the four corners of the city, have their doors open at the same time, to show that Rome calls all men to come and partake of the treasures of grace and mercy which she opens to them. As we left the *porta santa*, a beautiful fluted column of white marble arrested our attention. This was formerly in the Temple of Peace, situated in the forum, and was brought here by Paul V., who placed on it a statue of the Blessed Virgin. Round the base are inscriptions. "Pax unde vera est consecravit Virgini,"—"He from whom comes true peace consecrated this to the Virgin," is the termination of one of them. The following are on two of the sides of the base: "Impura falsi templa quondam numinis jubente incerta sustinebam Cesaro; nunc læta veri perferens matrem Dei. Te, Paulo, nullis obtacebo sæclis,"

"Formerly, by the order of Cesar, I supported the impure temple of a false deity; now, with joy, I support the Mother of God. I will declare thy glory, O Paul, throughout all ages." "Ignis columna pretulit lumen piis deserta noctu ut permearent securi ad arces hæc recludit igneas, monstrante ab alta sede callem Virgine,"—"The column of fire gave light to the just, that by it they might travel safely through the desert; this leads to the bright citadel of heaven, a Virgin from a lofty eminence showing the way." I did not leave St. Mary Major's without recalling to my mind a circumstance connected with it, which should be remembered. Each night, long after the *ave*, when Rome is buried in its usual silence, at the second hour of night you hear the sound of bells descending from the Esquiline. It has had its origin from the following circumstance: Some centuries ago a traveller was surprised by night coming upon him, as he was travelling through the Campagna. Fearful of falling into some of those many openings with which it abounds, he lay down to sleep, commending his soul to God, perhaps to die in the midst of a desert. The following day being the festival of the Blessed Virgin, the bells of St. Mary Major's were rung. The traveller hearing the sound, and observing the point from whence it came, was enabled to find his way, and thus escaped from danger. As an acknowledgment of this deliverance, he made a perpetual endowment to have the bell rung at the same hour each evening, that those who might chance to be exposed to the same danger might thus be enabled to escape. On our way to *Sta. Croce in Gerusalemme*, we passed by those ruins with which this fifth region of ancient Rome is filled. On the left, in an angle formed by the walls we see the ruins of the Vivarium, where the wild beasts were confined for the public games. Proceeding close by the Claudian aqueduct, we passed by the circus and gardens of Heliogabalus. Near this place were also many sacred

groves. Here also was the amphitheatre built by Augustus, where Titus held those games in which so much blood was spilt, and with which he commenced his reign. Between the church of St. Bibiana and St. Eusebius the first tower of the *Aqua Claudia* is situated. It is surmounted by two arches of brick, where, according to *Nardini*, and other antiquaries, were placed the famous trophies of Marius. Next to this was the famous garden of Mæcenas, which extended from the church of St. Martino ai Monti to that of St. Anthony, near St. Mary Major's. Not far from this the tower, from which Nero beheld the burning of Rome, is supposed to have been situated. Here also were the house of Virgil and the gardens of Læmianus. Before the time of Augustus, when this neighborhood began to be covered with baths, it served for the burial-place of the common people and the slaves. In this part of the city there were a great many temples. Here was situated the temple of Minerva Medica, of Castor, of Apollo, of Mercury, of Mars, Serapis, Proserpine, Venus, and Cupid. The basilica of *Sta. Croce in Gerusalemme* is built at the extremity of the Esquiline, near the place where there was formerly a temple of Venus and an *amphitheatrum castrense*, a suitable place for the temple in which the relics of the Passion are kept. Constantine, after his dream, had caused the *Labarum*, the standard bearing the monogram of Christ, with the inscription, "In hoc signo vinces," to be made. Having conquered Maxentius, he wished proper honor to be paid to the cross. His mother, St. Helena, having discovered at Jerusalem the true cross, returned to Rome, bringing with her a considerable part of this rich treasure, together with many other relics. The church of *Sta. Croce* was built to receive this precious deposit, at the expense of the Emperor, and was consecrated by St. Sylvester. St. Helen brought also a great quantity of earth from Calvary, with which she filled the oratory where

the sacred relics were deposited. It is called the *Basilica Sessoriana*, as the palace of Sessorius was formerly built on the place where the basilica now stands. Constantine also enriched this temple with his gifts. He gave four candlesticks of gold and silver, weighing each 80 pounds, to hold the lights which were to burn day and night before the holy cross; fifty lamps of silver, five chalices of gold, a paten of silver, enriched with gold and precious stones; an altar of gold, weighing 250 pounds, with many other treasures, all of which disappeared during the different sackings of the city. The church was restored by Gregory II. and by Lucius II. In the 15th century Cardinal Peter de Mendoza caused several repairs to be made in this church, which was his title. Whilst these repairs were being executed, the discoveries were made, which are thus recorded by an eye-witness: "The 1st of February, 1492, was a day when a great miracle was wrought in Rome. As the workmen were engaged in whitening and ornamenting the walls of *Sta. Croce*, at the expense of Cardinal de Mendoza, they came to an arch in the centre of the church, which reaches to the roof, and where there are now two columns; here they found an empty place, and having opened it, they discovered a small window, on which was placed a box made of lead, two palms in length; which was perfectly closed. It was covered with a square slab of marble, on which was engraved, "This is the title of the true cross." In the box was found a small piece of wood, about a palm in length, on which was graven and painted in red, "*Hiesus Judeorum Nazarennus rex.*" The word *Judeorum* is not perfect. At this new discovery, nearly all the city ran to the church. Pope Innocent also came, and ordered the title to be left in the box where it was found, and only allowed it to be exposed on the high altar on the day of the feast of the church." Such is the first spiritual treasure which the church of *Sta. Croce* possesses. Nor is it

the only one. Under the high altar, in a basalt tomb, are the bodies of *St. Cesare* and *St. Anastasius*. In the subterranean chapel, dedicated to St. Helen, there are many relics. In the pavement, which was restored by Pope Eugenius IV., there are a number of stones brought from Calvary. In a chapel which you enter from the monastery, are the relics the most precious that can be seen anywhere. Here is the inscription of the cross, already alluded to; a large portion of the true cross, two thorns of the crown of our Lord, one of the nails with which our Saviour was fastened to the cross, the finger which St. Thomas put into the wounds of our Saviour, and a large portion of the cross of the penitent thief. These, on certain festivals, are shown to the faithful from the balcony, which is on the left of the high altar. The relics of martyrs and confessors are around you, and every where adorn this sanctuary of Christ crucified. Cold must be the heart that is not touched with feelings of awe and veneration in this holy place. "This is none other but the house of God and the gate of heaven." The neighboring monastery is occupied at present by Cistercian monks, and contains a valuable library and many precious MSS. It will be visited with pleasure by all who speak the English tongue, for here Father Newman, and those holy men who formed the first band of the English Oratorians made their novitiate.

CHAPTER VIII.

Baths of Diocletian and Church of the Capuchins.—The Cemetery.—Body of St. Crispin.

As the weather was beautiful, we resolved to leave the portion of the city which we had already commenced exploring, to a future period, and to bend our steps towards those ruins and remarkable sites which lie between the churches of St. Mary Major's, *Sta. Croce*, and the walls of the city, in a line from the *porta Salaria* to the *porta Maggiore*. What remembrances are called forth as we look around us! each stone seems to mention some fact. Here was the *Lucus Patulinus*, where Manlius, the defender of the Capitol, was condemned. Not far from this were the temples of *Venus Erycina* and *Jupiter Viminalis*. Here also were the temples of Hercules, of Honor, of the Sun, and the grove sacred to Laverna, the patroness of robbers. Not far from these was the *Chiusa Cucumeris*, where so many martyrs shed their blood. The antiquarians place in this neighborhood the *Nymphæum* of Alexander Severus, which was a building of marble, surrounded by groves of myrtles and oranges. It had also several porticoes ornamented with gold and paintings, and *jets d'eau*, falling with gentle murmurs in basins of alabaster or porphyry. The most remarkable ruin situated in this part of the city is that of the pretorian camp.

When Augustus became Emperor, he surrounded himself with a guard. Nine cohorts were selected from the army to watch over the safety of the empire and the tranquillity of the capital. Afterwards they were increased to seventeen. At first they were lodged in private houses, and were then placed by Tiberius in a camp established near the ramparts between the Viminal and the Tiburtine gates. The captain of these was called the prefect of the pretorium. In visiting these ruins, what facts of history, and what persons, seem to appear before you! You seem to hear the cries which frightened Nero—as he is flying from Rome, accompanied by four slaves. Nero, the murderer of his mother and of St. Peter and of St. Paul, was yesterday the master of the world; but the justice of Heaven has at length reached him, and he now flies, clad in a simple tunic and in an old mantle, his head and his face covered with a handkerchief, mounted on a wretched horse, about to seek an asylum in the villa of Pharo, whom he had set free. This villa was about four miles from Rome, between the Via Salaria and the Via Nomentana. To reach this he must go along the walls of the camp, where he was discovered, and was put to death by a slave, at his own request, to avoid a public execution. The villa of Pharo was not far distant from the church of St. Agnes; the place where it was situated was called the *Serpentara*. In the middle of the camp is the place where the temple of the gods was situated, and where Caracalla killed his brother Geta in the arms of his mother. The most remarkable ruins in this part of the city, both for their grandeur and for their extent, are the Baths of Diocletian. Diocletian and Maximian, resolving to build baths which in magnificence would exceed any thing that their predecessors had formed, erected those, the ruins of which are now to be seen. They consisted of a quadrangle, 1069 feet long. On each of the four sides, at the angles, there were circular

rooms, which served for the *calidarium*, or the reservoirs of warm water. One of these yet remains, and forms the circular church of St. Bernard. These baths exceeded in magnificence all that the imagination can picture. There were portions of overhanging gardens, innumerable *jets d'eau*, halls for waiting, schools for the rhetoricians and for the philosophers, and the famous *Bibliotheca ulpiana*, which Diocletian caused to be brought to the forum of Trajan. Some of the choicest specimens of sculpture that have been discovered in Rome, were found in the ruins of the different baths, so that it would appear they were ornamented with beautiful statues, arranged in suitable places. The group of the Laocoön ornamented the thermæ of Titus. The baths of Diocletian had more than three thousand bath-rooms, so that this number of persons could bathe at the same time without seeing each other. Each bath was most magnificent. The most precious stones shone on all sides of the wall. Mosaics, formed of basalt and Numidian marble, surrounded with borders of stones of different colors, produced an effect like painting. The roof was formed of glass; the places in which the water flowed, were surrounded with precious stones from Thasus. Streams of water flowed from silver pipes into the baths made of silver or precious stones. These baths were seven years in building. They were begun in the fifteenth year of the reign of Diocletian, and were dedicated in the year 208, by the Augusti, Constantine and Maximus, and by the Cesars, Severus and Maximinus. The first room entered was the *apodyterium*, where persons took off their clothes. After that was the *frigidarium*, where all took the cold bath in common. Pilasters with niches and statues decorated this place. Around it was a double row of steps, called the *schola*, where those sat who came to look at persons bathing, or were waiting for their turn. The *tepidarium* followed immediately after the cold

bath: there were in it two large basins for swimming in. After this followed the *sudarium*, where they took the vapor baths. In the centre was the warm water which supplied the vapor, with which the room was filled. In the ceiling there was a valve by which the vapor escaped. An extensive furnace, placed on the outside, heated the water and the entire *sudarium* by means of pipes placed in the walls. The *unctorium*, where the bathers were anointed with the choicest perfumes, completed the entire number of rooms. The baths were the general *rendezvous* of all classes of the citizens. The degenerate sons of the Scipios and the Gracchi might be seen wending their way there, followed by a crowd of slaves, who had each their duties assigned to them. After coming forth from the bath, the Roman lay on a couch, when a *tractator* began to press the joints with his hands, until they became supple and flexible. Then he commenced rubbing, having in his hand a *strigilum*, or a scraper, made of horn or ivory. Then the perfumer came with unguents, of the most aromatic description. He commenced by rubbing the body with a liniment made of lard and white ellebore. Then he filled the pores of the skin with oil and essences of perfumes. Then the other slaves wiped the body with woollen or linen towels, whilst others wrapped him in a scarlet mantle. At last he was placed in a closed litter and carried home. The baths were open day and night, and a crowd of eager and noisy voluptuaries filled the porticoes, the halls, and the gardens. They assembled in the *pinacotheca*, an immense hall, which is still in existence, and out of which Michael Angelo made one of the most sumptuous churches in Rome.

Since the reign of Sixtus IV., it is known by the name of *Sta. Maria degli Angeli*. As you enter you are struck with the appearance of the columns of granite of a single block, 16 feet in circumference and 45 feet in height. The

entire length of the church is 866 feet; the hall of the baths, properly so called, is 297 feet long, 91 feet wide, and 84 feet high. It has the largest roof in existence. Its size, its mosaic pavements, its frescoes, and its columns of precious marbles, make this hall the wonder of the Baths of Diocletian, and even of the Eternal City. In beholding this, the mind will naturally recur to the circumstances under which it was built. Forty thousand Christians condemned to the mines, many of whom shed their blood for the faith, raised these walls, which the providence of God has preserved to have his praises daily chanted in them; and these walls, raised by Diocletian, are now consecrated to the worship of the Queen of angels. Whilst other baths are but a heap of ruins, those of Diocletian, built by the hands of martyrs, remain as a monument of the impotence of martyr persecutors, and as witness of the triumph of Christianity. The monastery of the Carthusians, to whom the church belongs, is formed out of the baths. The church possesses four beautiful paintings, *chef d'œuvre* of the best epoch: The Fall of Simon the Magician, by Pompeo Battoni; St. Basil refusing Communion to the Emperor Valens, by Subleyras; and the Blessed Nicholas Albergati, by Hercules Groziani. This holy archbishop was sent by the Sovereign Pontiff to urge Philip Duke of Burgundy to make peace with the French. "What proof will you give me," said the prince, "as to the truth of what you state?" "Whatever proofs you wish," replied the saint. The monarch told him that if he made the white bread which his servant carried become black, he would believe. The saint made the sign of the cross upon the bread, which became at once black; and the monarch yielded his assent. This dramatic scene is faithfully represented by the painter. In the choir is the famous fresco of St. Sebastian, by Domenichino. Most of the frescoes in this church have been brought from St. Peter's, where they have been all replaced

by mosaics, for in St. Peter's there is but one painting, which is over the altar opposite the entrance to the sacristy. From the church we passed to the chapel of Relics, which is indeed a holy spot. Here are limbs broken by the teeth of the lions or by the hatchet of the lictors; bodies of the saints entire, ampullæ filled with blood. Here are some of the relics of those whose hands were employed to raise those walls which they afterwards watered with their blood. As we were about leaving the church, we were struck with the beautiful statue of St. Bruno, so lifelike that it has been said it would speak, were it not forbidden by the rules of the order. There is also a beautiful statue in marble, of Cardinal Alciati, with this simple inscription: "Virtute vixit, memoria vivit, gloria vivet,"—"He lived by virtue, he lives in memory, he will live in glory." Near this church is the studio of Crawford, the American sculptor. A visit to it will repay those whose taste lies in sculpture and in the fine arts. After leaving the piazza of the *Termini*—for so the piazza in the front of the church is called—we resolved to visit the church of the Capuchins, which is not far distant. It is called the Church of the Conception. We first visited the cemetery. As the door opens, you step on the threshold. The ceiling and all around is ornamented with human bones, arrayed in roses and garlands, and formed into lamps, suspended from the ceiling. Around the walls are spaces, in which are arranged the remains of the Capuchins, dressed in their habit, with a crucifix in their hands. As you look on them, you are struck with a kind of religious terror, it is so unlike any thing you have ever witnessed. To the man of the world this sight may perhaps seem profane; but to the Christian, this kind of holy familiarity with the dead is a consequence of the victory which he has gained over it through him who has taken away from death its sting. In the church the ornaments are plain and simple, quite in keep-

ing with the rules of the order. There are two beautiful paintings—the St. Michael, by Guido, and the St. Francis, of Domenichino; but our guide seemed anxious to show us something still more wonderful—the body of the blessed Crispino of Viterbo. His body is still in a state of preservation; his head is covered with white hair, his eyes are half open, his cheeks are still red, a smile is on his lips, on his chin is a beard, and his hands are still white. Such wonders does God work for his servants even in their death. He was born at Viterbo in 1668, and admitted into the order when he was twenty-five years old. For forty years he collected alms for his monastery, which he repaid in prayers, often in miracles. He died at Rome, being more than eighty years old. His virtues were in the mouth of every one. God has been pleased to ratify the testimony thus given to him. Being interred in the common cemetery, on the report of new miracles which were performed through his intercession, his body was taken up, and was found entire, and in a perfect state of preservation. In the interior of the convent there is also the room in which St. Felix à Cantalicio lived, who was a contemporary of St. Ignatius and of St. Philip Neri. When Cardinal Barberini gave this church and convent to the Capuchins, the room of the saint was brought hither from the old convent attached to the church of St. Bonaventure, at the foot of the Quirinal, and which now belongs to the Lucessa.

CHAPTER IX.

Churches of St. Pudentiana and St. Praxedes.

AT Rome, more than in any other city, you must often revisit the same places, and study over again the same monuments. Every stone you tread on, every building you meet, has a history connected with it, which perhaps had much weight in regulating the destinies of the world, both before and since the preaching of the Gospel. We resolved once more to visit the Esquiline. Leaving St. Mary Major's on the right, we entered the Via Urbana, called after Urban VIII., as it was he who laid it out. This was the ancient *Vicus Patricius*. Not far from this was the theatre of Flora and the temple of Diana. Near this place there is an arch in travertine, raised in honor of Gallienus. It bears on it the following inscriptions: "Gallieno invictissimo principi, cujus invicta virtus sola pietate superata est,—M. Aurelius dedicatissimus numini majestatique ejus," "To Gallienus, the invincible prince, whose invincible valor is overcome by piety alone—M. Aurelius, most devoted to his power and majesty." Monuments to those who have held a noble place in the early history of the church, have succeeded the heathen temples in this part of the city. St. Justin Martyr lived near this place whilst at Rome. Near it are the churches of St. Pudentiana and St. Praxedes. Here we are treading on the footsteps of St. Peter and St. Paul. St. Peter having ar-

rived at Rome about the year 44, with the desire of planting the cross on the summit of the Capitol, went at first to the part of the city near the Tiber, being the quarter of the Jews. He soon converted the Senator Pudens, his mother Priscilla, and his two sons, Novatius and Timotheus, and his two daughters, Praxedes and Pudentiana, with their servants. The house of this devout neophyte soon became the residence of the Apostles. There St. Peter celebrated the august mysteries, and consecrated Linus and Cletus. This was, no doubt, the title of the pastor which we so often read of in the early writers. Whoever has seen those mosaics in the aisle, near the altar on which St. Peter so often said mass, must be satisfied as to the antiquity of the place. Here, too, is the well into which these holy virgins squeezed the blood of the martyrs, which they had collected with sponges. Here, too, they hid the bodies of the martyrs, and their remains which they had gathered up. Pius I., in the second century, changed the senatorial house into a church, with the title of the Pastor. The mosaics of the choir are very ancient; and Bosio discovered under the floor the existence of a catacomb. It consists of a great number of arches, probably the remains of the baths of Timotheus. In this cemetery the illustrious Sixtus deposited nearly 3,000 martyrs, who were slain in the early persecutions. The body of St. Pudentiana lies under the principal altar. Near this church is the church of St. Praxedes. This church is built on the place where the baths of Novatus formerly stood. This asylum of the primitive Christians became an oratory in the 2d century, and in the year 822, through the instrumentality of Pascal I., it was made one of the most venerable churches of Rome. The mosaic in the apsis is a representation of heaven. In the centre is a city, towards which are seen coming several pilgrims, with their hands laden with presents. St. Peter and St. Paul, under the figure of two angels, are standing before

the door. In the middle of the Eternal City is the King of Ages, holding in his hand a globe. The joyous inhabitants of the heavenly Jerusalem stand around their king, with crowns on their heads and palms in their hands. Outside of the city is an angel, who points out to the pilgrims the way. Above this is the monogram of Pope Pascal, the restorer of the church. Lower down is a hand coming forth from the heavens, and holding a crown and placing it on the head of our Saviour, who stands with his hands extended, and surrounded by sheep at his feet, and by saints at either side. At the right is St. Paul, and near him a young virgin, St. Praxedes, dressed in a vestment of gold, ornamented with precious stones, and holding in her hand a crown, an emblem of the offerings which were made at the altars by the primitive Christians. Pope Pascal occupies a place next to St. Praxedes. He has a square nimbus on his head, and he holds in his hand a model of the church of St. Praxedes. To the left of our Saviour is St. Peter, presenting to him a young virgin, St. Pudentiana, dressed like her sister. Next to her is a figure, supposed to be Henon, whose body is in this church, dressed in a dalmatic of white, and holding in his hands a book ornamented with precious stones, which represents the gospels. Beneath this mosaic is the high altar, under a baldachino, supported by four columns of porphyry, the gift of St. Charles Borromeo, who was the Cardinal titular of this church. The fresco on the roof is the work of Julius Romanus. It represents St. Praxedes and St. Pudentiana gathering with sponges the blood of the martyrs, and squeezing it into a well. To the right of the nave is the chapel of St. John Guadelbert, the founder of the Olivetan monks, a family of the order of St. Benedict, who have had charge of the church and monastery for many centuries. Near this is the chapel of St. Charles Borromeo. In this chapel are preserved two precious relics of the saint, his faldstool and the table on

which he fed the poor. In the sacristy there is preserved a mitre belonging to the saint. At the end of the church a large marble flag is placed in the wall, and protected with an iron grating; it bears this simple but eloquent inscription: "On this flag slept the holy virgin St. Praxedes." Mortification is indeed the parent of charity and the apprenticeship of martyrdom. In the centre of the nave is the well into which the saint poured the blood of the martyrs. On her festival, a figure made of wood is placed over it, representing the saint performing her holy work. In the aisle, on the left of the high altar, is the chapel of St. Henon, ornamented with beautiful mosaics. In this chapel is preserved the column of flagellation. It was guarded by the primitive Christians with religious care, and was placed in this church by Cardinal Colonna, legato of the holy see—it is of oriental marble. Three hundred thousand martyrs, the most remarkable of whom are named in a tablet erected by Pascal I., form the companions of our crucified Lord. Their relics are buried in the church. The church of St. Praxedes is but a few steps from the site of the temple of Flora, the scene of so many heathen abominations. The very mention of these excites our feelings of horror, and makes us thank Him who has so providentially changed it into a place where his name is now so highly honored.

CHAPTER X.

The Capitol.—The Museums.—The Church of Ara Caeli.—The Mamertine Prison.—
The Church of St. Joseph.—The Pope preaching in the Forum.

BEING desirous of studying the heart of ancient Rome, we suspended our excursions on the region of the *Monti*, and entered on an exploration of the Capitol. What remembrances are there in this single word! It recalls at once the battles between Rome and the world, and the final conquest of Christianity over both. As we entered the piazza of *Ara Caeli*, we had before us the Capitol, with its buildings. A beautifully constructed flight of steps conducts you to the hill itself. On the left of these are the steps, seeming interminable in their number, which lead to the church of *Ara Caeli*. At each side of the steps is a balustrade, which has on its lowest point two lions made of black granite, and on the summit two colossal statues, in white marble, of Castor and Pollux. These were found by Pius IV., in the ghetto. To the right is the first milestone on the Appian way, which was found in 1584. The Capitoline hill consisted of two hills—a southern one, towards the forum, and a northern one. In ancient times the depression between them was far greater than it is at present, being now filled with the ruins of the temple of Jupiter, a vestige of which does not remain. The place on which the church of *Ara Caeli* now stands was the *arx*,

It was very steep, being not a fortress, but merely a strong point of defence. It was occupied by the houses of private citizens. It is difficult to determine the exact site of the temple of Jupiter; but the antiquarians most worthy of credit place it on the southern side of the hill. This wondrous temple, built by the kings and completed by the first consuls, was consumed by fire in the time of Sulla. It was burnt down a second time under Vitellius, after which it was rebuilt by Vespasian. Twelve years after this it was consumed again, and rebuilt by Domitian. The splendor lavished on it was perhaps the cause of its total destruction in the frequent sackings which Rome underwent. The gates were of bronze, covered with thick gold, which cost more than two millions of pounds sterling (nearly ten millions of dollars). Steps of marble brought the Roman into the temple, which consisted of a nave and two aisles. Jupiter was honored in the nave, Juno in the left, and Minerva in the right aisle. According to Pliny, the god was seated with his head ornamented with a crown; the statue was red; the part representing the toga was purple. In his right hand he held a sceptre, in his left a thunderbolt of gold. This cella was only the smallest part of the building. In the large space in front of it, the gifts made to the temple were suspended, the more precious ones being kept in the catacombs under it. In the 12th century, under Pope Anacletus II., large ruins of these were still in existence, but a church was erected on them, called *St. Salvatoris in Maximis*, which has long since been taken down. To this temple of Jupiter the generals came to offer their supplications before they entered on their battles, and before they took the command of the army. Here, also, they came to return thanks after their triumphs. The southern part of the Capitol, towards the forum and the Tiber, formed the Tarpeian rock; it was cut quite precipitous. This cannot now be seen, in consequence of houses being erected there,

which, being afterwards destroyed, formed heaps of rubbish as high as two-thirds of the rock. On these houses were afterwards erected. In one part of the rock there was a flight of 200 steps, which was visible as late as the 12th century. There was a *clivus* leading up to the Capitol from the forum. The asylum was in the *Intermontium*. Towards the forum was the *Tabularium*, where the archives were kept. It had porticoes and arcades of the most solid masonry. When Vespasian became Emperor, he took the greatest care of these, and restored more than 3,000 of them, which were damaged by the fire in the Capitol. Christianity has changed all this. All these glories of olden times have departed, and are now succeeded by the most delightful associations connected with the arts and the sciences. In the middle of the piazza is the beautiful equestrian statue of Marcus Aurelius, the only bronze one of this description which remains from ancient times. Where the Tabularium formerly existed is the palace of the senator, surmounted with a tower, from which there is a good view of the city. From the forum the massive structures may still be seen forming the base of this beautiful palace. In the tower is a large bell, which is only rung on certain public occasions. The whole is surmounted by a cross; so that the cross of Calvary in reality reigns supreme on the Capitol. To the right of this building you have the church of Ara Cœli and the museum, in which are contained a multitude of *chefs d'œuvre*, too well known to need description, and monuments of the most interesting nature. Here are the colossal statues of Minerva, a head of Cybele, and the "Marforio." In the Hall of Inscriptions there are 122 imperial or consular inscriptions, arranged in chronological order, from the time of Tiberius to Theodosius. As you ascend the large staircase, on each side you see placed in the walls the fragments of a plan of ancient Rome, which were found in the temple of Venus, near that of Remus, on

the Via Sacra. The rooms are filled with statuary. The hall in which the busts of the Emperors are placed is particularly interesting. The beautiful mosaic of Pliny's doves, and the Dying Gladiator, which has been described so often and so eloquently, will be appreciated by every lover of the fine arts. Opposite the museum is the Protomoteca, containing a collection of statues and a gallery of paintings, which, though not so large as some of the private galleries, has some good paintings—among these is the Sybil of Guerchino. The rooms, which are adorned with the frescoes representing the earlier events of Roman history, will also be worthy of a visit. The new gallery opened in 1820 by Pius VII., to the memory of the Italians who distinguished themselves in the arts and sciences, contains a beautiful series of busts—amongst which are a bust of Pius VII., by Canova, and a bust of Raphael, by Nardini, which was brought here from the Pantheon. The gallery of paintings was established by Bonedict XIV., and consists of two saloons, which he filled with pictures that he purchased principally from the houses of Sacchetto and Carpi. But we hasten from these wonders of art and science which Rome has thus collected together, to visit the church of *Ara Cœli*, which calls forth associations more congenial to the feelings of the Christian pilgrim. By its position, it seems to announce the fact, that the sceptre of the world is now changed. It consists of a nave and two aisles. There are 22 columns, which are of Egyptian granite. Vasari supposes that they belong to the temple of Jupiter. The inscription on the second on the left, "a cubiculo Aug g," would seem to intimate that they have been taken from different places. This is also confirmed by the fact that they are of different orders; some of them are round, and others fluted; some without a base, others without capitals. All this might seem to exhibit want of good taste on the part of the architect, but to the pilgrim it is a proof of Christianity, wishing

to show the universality of her triumph. An inscription over the doorway seems to confirm this idea, for it states that the temple was gilded with the gold taken from the Turks at the battle of Lepanto. Thus has Christianity made both Paganism and Islamism minister supplies to one of her most noble temples.

There are two other inscriptions which will also attract the attention of the pilgrim. In the roof of the church, directly above the high altar, is engraved, "*Regina Cœli lætare, Alleluia.*" In the sixth century Rome was visited by a fearful pestilence. Gregory the Great urged the people to do penance, and a general procession was formed. It was to proceed from the church of *Ara Cœli* to St. Peter's. As it passed before the mole of Adrian, now the Castle of St. Angelo, the sound of heavenly voices was heard singing (it was Easter morn), "*Regina Cœli, lætare! alleluia! quia quem meruisti portare, alleluia! resurrexit sicut dixit; alleluia!*" The Pontiff, carrying in his hands the painting of the Virgin, which is over the high altar, and which is said to have been executed by St. Luke, answered with the astonished people, "*Ora pro nobis Deum, alleluia!*" At the same time an angel was seen to put up a sword in a scabbard, and the pestilence ceased on the same day. There are four circumstances which confirm this miracle: the annual procession, which takes place in the western church on the feast of St. Mark; the statue of St. Michael, placed on the mole of Adrian, which has since that time been called the Castle of St. Angelo; the antiphon *Regina Cœli*, which the Catholic Church sings during paschal time; and the inscription in the church.

To the left of the high altar is the chapel of St. Helena. It is of a circular form. Round the frieze of the baldachino is inscribed, "*Hæc, quæ Ara Cœli appellatur, eodem in loco dedicata creditur in quo Virgo sanctissima, Dei Mater, cum filio suo se Cæsari Augusto, in circulo aureo, e cœlo mon-*

strasse perhibetur." "This chapel, called *Ara Cæli*, is, according to tradition, built on the same spot where the Blessed Virgin, Mother of God, holding her son in her arms, showed herself to the Emperor Augustus in the heavens, in the centre of a circle of gold." The following is the origin of this tradition: Augustus consulted one day the oracle of Apollo, to know who would be the master of the world after his decease. He offered a hecatomb, but no answer was returned. The sacrifice was begun again, and the god did not answer. At last he returned the following reply: "A Hebrew boy, God himself governing the gods, forces me to quit this place, and to return sad to hell; therefore, depart silent from our altars." The Emperor, struck with this oracle, came to the capitol and erected an altar to the "first born of God." The same fact is told, with some alterations, by other historians. They say that it was the Sybil of Tivoli that the Emperor consulted, to know if he should allow himself to be honored as god; and that after fasting three days Augustus saw the heavens opening, and a virgin of great beauty sitting on an altar, and holding in her arms an infant, and saying, "This is the altar of the Son of God." In consequence of this, Augustus forbid himself to be called god, and caused the altar to be erected. There are some fine paintings in the church, especially the frescoes in the chapel, near the large doorway, which represent some of the early history of the life of St. Bernardine. In a small chapel off the sacristy, is preserved the famous *bambino*, a statue of our Saviour, carved in stone, about the 15th century, by one of the order. It is held in high veneration by the faithful in Rome. Leaving the church, we turned to the left to see the famous Mamertine prison, which is situated at the base of the Capitol, not far from the arch of Septimius Severus. The way by which we descended is part of one of the three ways to the Capitol, and that by which the conquerors ascended in tri-

umph—it terminated at the *Intermontium*. On looking once more at the Capitol, it seems impossible to conceive how so many temples and edifices could have found room in so narrow a space.

The Mamertine prison is situated at the north-eastern extremity of the Capitoline Hill, and is said to have been erected by Ancus Martius. The prison is divided into the upper and lower. The descent into the first is by a modern staircase, made when it was converted into a sacred place. The first prison is 30 feet long, 22 feet wide, and 14 high. There was a hole in the roof, through which the criminals were let down by a cord. Under this was a similar hole, leading to the lower prison, the descent to which is now also by a modern staircase. This lower prison is 22 feet long, 9 feet wide, and 6 feet high. An inscription in the wall of the upper prison states it was restored by the consuls Vibius and Cocceius Nerva, in the year of Rome 574. Although the entrance was towards the Capitol, the ascent to it was on the side of the forum, near the commencement of the steps called the *Scala Gemonia*. These steps joined the prison by means of a stone bridge. From their summit the bodies of criminals were thrown, in order to terrify the people who were in the forum. In this prison Jugurtha died of hunger. The accomplices of Catiline's conspiracy were strangled here. Here also were put to death Aristobulus and Tigranes, after the triumph of Pompey; Sejanus, by the order of Tiberius; and Simon, the chief of the Jews, by the order of Titus. As the conqueror ascended to the Capitol in triumph, the prisoners were thrown into this lower prison, being brought there by the *Scala Gemonia*, where they were put to death. When this was accomplished, the cry, "*actum est*," "it is done," told the conqueror he might now leave the temple. But other impressions than these fill the Christian as he enters this place. Here St. Peter and St. Paul were

both imprisoned. From this place they were taken the day they went to execution. We kissed with respect the column to which they were bound. We drank water from the fountain which St. Peter caused to come forth from the floor, that he might baptize St. Processus and St. Martinianus, their jailers, with the twenty-seven soldiers, who were all martyred in their turn. There are altars in each of those prisons. The early Christians converted this into a church, and Pope Sylvester is said to have consecrated an altar there. M. Forbes Janson, Bishop of Nancy, erected the altar in the lower prison. There is a small church, dedicated to St. Joseph, erected over the Mamertine prison; for Rome has ever been desirous of sanctifying those places which the Apostles have visited. A remarkable crucifix, venerable for its antiquity, is preserved in the church. In the year 1853 it was carried in procession to the church of St. Carlo, and brought back in procession to this church on Sunday, November 6. It was indeed an affecting sight to behold the vicar of Christ standing over the spot where St. Peter and St. Paul had been imprisoned, and addressing one of his eloquent sermons to his children, in the presence of such ruins as the surrounding spots presented to the view. Crowds may be witnessed each day offering up their prayers near the entrance to the church. Where formerly the executioners dragged forth the bodies of those they had put to death, to throw them into the forum, now fervent souls each day shed their tears or utter their fervent prayers. We mingled our prayers with theirs. Such seems the most rational and Christian manner for pilgrims to conclude their visit to the Capitol.

CHAPTER XL.

The modern Campo Vaccino.—The Churches in the Campo Vaccino.—The Arch of Titus.

If the pilgrim stands on the tower of the Capitol, and looks towards the southeast, he will see before him a valley, bounded on the left by the Viminal, on the right by the Palatine, and extending towards the Colian Hill. In this valley was situated the forum. Antiquarians have differed much as to the extent of it. Excavations have been lately made there, but have not progressed sufficiently to enable it to be stated with perfect accuracy what was the real extent of it. Niebuhr places it between the Tarpeian rock and the Palatine, not extending it along the entire front of the Capitoline Hill, and placing the arch of Septimius Severus on its left. Excavations have since his time been made more fully, which enable it to be located with more accuracy, though a greater difficulty has since arisen about the position of the different buildings contained in it. The following seems to be the most probable position of some of the principal buildings and places of the ancient forum: The *clivus asyli* went round the rear of the church of St. Joseph, and came out by the Mamertine prison, near the modern Senator's house. This is erected where the Tabularium and the *Ærarium*, the national archives and treasury formerly stood. The

temple of Concord extended along the base of this building, towards the Mamertine prison. The present descent from the Capitol on this side now goes over part of this building. The eight columns, which will be more fully described, formed part of its portico. To the right of this, looking still from the tower of the Capitol, was the temple of Jupiter Tonans, to which the three columns still remaining belonged. Near this, to the right, was the school of Xanthus, which consisted of chambers occupied by the notaries attached to the offices of the *ædiles*. Beyond this was the Porticus Clivus, mentioned by Tacitus and Livy, and remains of it have been found in the excavations. To this Porticus Clivus ran the Via Sacra, passing in front of the temples of Concord and of Jupiter Tonans, through the arch of Septimius Severus. In front of this was the forum, which extended from the arch of Septimius Severus to the arch of Fabius, now destroyed, but which was nearly opposite to the temple of Antoninus, part of which now forms the entrance to the church of St. Laurence in Miranda. It was 590 feet in length, its breadth varying from 178 to 103 feet. The position of the Palatine Hill, and the lines of ancient streets which have been discovered in the excavations, seem to show it must have varied about sixty feet in its width at the arch of Septimius Severus, to its width near the arch of Fabius. Between the pillar of Phocas and the circular base, which bears a small pedestal (in all probability the *milliarium aureum*), was the rostrum or the tribune from which harangues were made. This has been determined from a basso-relievo on the arch of Constantine, representing the rostrum, with a low balustrade in front except where the speaker stood, and the arches of Tiberius and Severus. The three beautiful columns, which will be more fully described, parallel to the ridge of the Palatine and the line of the Capitol, are part of the temple of Jupiter Stator, though they have been ascribed, within the

last few years, to the temple of Castor and Pollux, to the Basilica Julia, and to the temple of Minerva Chalcidica. In front of these there was another branch of the Via Sacra. The other monuments that there can be no doubt of, will be further described; but it would only puzzle the reader to enumerate the conjectures of different writers about the rest; there is a certainty only respecting twelve monuments, out of sixty or more, which the forum possessed, and of locating the other forty-eight, there can be no hopes, as no traces of inscriptions have been found, the means whereby the other twelve have been settled. The description of the building fixes the temple of Jupiter Stator, without dispute, to the right of the temple of Concord, and the cornice representing the priests of Jupiter crowned with thunderbolts, confirms this. So much for the ancient Capitol.

Its present aspect is indeed enough to call forth the deepest emotions. You have the arch of Septimius Severus on the left, the Via Sacra passing under it, excavated nearly twenty feet below the level of the present Campo Vaccino. To the right, nearer the base of the present palace of the Senator, built on the *Tabularium*, and which forms the base of the present building, you have the ruins of a temple, consisting of three columns of the portico, with part of the entablature. The columns are of Grecian marble, of the Corinthian order. Their diameter is four feet six inches. The entablature is remarkable for its fine workmanship, as well as for the basso-relievos on the frieze. To the left of this are the ruins of another temple, consisting of eight columns of oriental granite, of the Ionic order, 18 feet in circumference, and 43 in height. The inequality of the columns and the irregularities in architecture, show it must have been repaired perhaps as late as the time of Constantine. The former building is the temple of Jupiter Tonans, erected by Augustus, in consequence of his remaining unhurt while his servant was

struck by a thunderbolt, when travelling in Spain. The other is the temple of Concord, and was erected by Livia, and dedicated by Tiberius to Concord. The present descent from the Capitol passes over part of the old temple of Concord, and goes between the Mamertine prison and the arch of Septimius Severus. In the front of these is the raised way, by which carriages at present ascend to the Capitol from the *Campo Vaccino*. The arch of Septimius Severus deserves a fuller description. It was erected A. D. 205, in honor of Septimius Severus and his sons, Caracalla and Geta, for their victories over the Parthians. It is built of marble, and consists of a large arch in the centre, under which passes the *Via Sacra* and two smaller ones. It is decorated with fluted columns of the Corinthian order, and *basso-relievs* representing the expeditions of the Emperor against the Parthians and Arabs. In the fourth line of the inscription the marble is rather sunk, because Caracalla, when he killed his brother Geta, erased his name and substituted other words. On one side of the arch is a marble staircase, leading to a floor above. On this was formerly placed Septimius, seated with his sons, in a gilt bronze car, drawn by six horses abreast, between four soldiers, two on horseback and two on foot. In front of this, at the other side of the raised carriage-way, leading up to the Capitol, is the column of Phocas. An inscription on the base shows it was erected by Smaragdus, exarch of Italy, in his honor, A. D. 608. There was formerly a gilt bronze statue of this emperor on the summit. The column is of Greek marble, fluted, of the Corinthian order, 4 feet 4 inches in diameter, and 58 feet in height. The base being concealed by the rubbish, which had accumulated to 20 feet around it, caused many conjectures of antiquaries respecting the person to whom it was erected. The only other ruins in the centre of the *Campo Vaccino* are three magnificent fluted columns, of the Corinthian order; their diameter is 4 feet 10 inches;

they are 48 feet in height; part of the entablature remains. Their beauty is so great, that they serve as models of the Corinthian order. Niebuhr states these to be part of the *Curia Julia*. Vasari and others make them part of the portico of Jupiter Stator's temple, the origin of which is traced to Romulus. It was rebuilt by Attilus Regulus, after the Samnite war, in the year of Rome 459. Such the objects which present themselves to our notice in the centre of the Campo Vaccino. We shall now make a circuit of the buildings which are situated around it, beginning with the church of *Sta. Martina*, which is close to the Mamertine prison, and near the arch of Septimius Severus. This church was repaired by Alexander IV., who dedicated it to St. Martina. Sixtus V. gave it to the academy of painters, who adorned it with designs from Peter da Cortona, and dedicated it to their patron, St. Luke. In the subterranean church is a rich chapel, constructed by Peter da Cortona. The altar is adorned with precious stones and gilt bronze, and beneath it is deposited the body of Sta. Martina. This illustrious virgin was the daughter of a consul, and sustained nobly in the amphitheatre a contest with wild beasts, from which she escaped. Afterwards being thrown on a burning pile of wood, she was preserved by the same divine power. After this her head was cut off, and thus she obtained the glorious crown of martyrdom which she so anxiously desired. Previous to these persecutions, she had been subjected to the most cruel tortures, because she refused to worship the false gods. There her body lies in triumph, near the spot where so many of her ancestors had ascended in triumph to the Capitol. In this same underground church, which was formerly on a level with the surrounding streets, which have since been filled with the ruins of the forum, is a curious inscription: "*Sic prœmia servas, Vespasiano dire: premiatus es morte, Gaudenti. Lœtare, civitas, ubi gloriæ tuæ auctori promisit isto; dat Kris-*

tus omnia tibi qui alium paravit theatrum in Cœlo." "Thus thou payest thy rewards, cruel Vespasian: thou wast paid with death, Gaudentius. Rejoice, city, when he promises to the author of your glory. Christ gives all to thee, who has prepared another theatre in heaven." This Gaudentius was the architect of the coliseum, and must have been a pagan when he directed the works, but was afterwards converted to Christianity, and suffered martyrdom. Near this spot was the *Secretarium Senatus*, in which were judged the criminal causes which the Emperor referred to them. Near this, also, was the temple of Adrian, erected by Antoninus Pius. The four basso-relievos representing the great actions of M. Aurelius, which are in the court of the conservators' palace, in the Capitol, were found in this church. The next church is the church of St. Adrian. This church appears very ancient. The beautiful bronze door which it once possessed has been transferred to the principal doorway of St. John Lateran. The large brick wall of which it consists was formerly ornamented with marbles and stuccoes. Vasari supposes it belonged to the basilica of Paulus Emilius. The next church is dedicated to St. Laurence in *Miranda*, called so from the *admirable* ruins which surround it. It is formed out of the noble temple which the Roman senate erected to Antoninus and Faustina, A. D. 168. The two side-walls are still standing, and also the portico, which is formed of ten large columns, each 15 feet in circumference, and 46 feet in height. The entablature consists of immense blocks of Parian marble, finely worked, and bears on it the following inscription: "Divo Antonino et Divæ Faustinae, Ex. S. C." The next church which we meet with is the church of St. Cosmo and Damian. This was formerly the place where the temple of Remus stood. On its marble pavements was engraven the plan of Rome, now in the museum of the Capitol. In 527 Felix III. converted this building into a church, and dedi-

cated it to St. Cosmas and Damian, and made the temple of Remus its vestibule. Urban VIII. raised the floor to the present height. The ancient bronze door and two elegant porphyry ornaments, which were formerly near the entrance, have been raised to the present level, and constitute the present entrance. Under the great altar are deposited the bodies of St. Cosmas and Damian. Below the fonts which hold the holy water, are placed in the wall two blocks of black marble, which were fastened to the necks of the Christians when they were thrown into the Tiber. Many a kiss have the faithful impressed on them as they enter this church. In the apsis over the altar there is a beautiful mosaic. In the centre is our Saviour, clad in a purple dalmatic, with a white mantle—his right hand held out in the act of blessing, his left holding the gospels. To the right are three figures: St. Peter, who conducts St. Cosmas, bearing in his hand a crown ornamented with flowers; after him follows St. Felix, carrying in his hand a model of the church. To the left is St. Paul conducting St. Damian, in the same habit and with the same offering as St. Cosmas. Then comes St. Theodore, who was martyred under Licinius. Beneath these figures is a garden, with the four rivers. Under this is our Saviour; at his right and left are twelve lambs, emblems of the Apostles, who came out of two cities, Jerusalem and Bethlehem, the beginning and the end of our Saviour's life. Underneath the entire is the following inscription: "*Aula Dei claris radiat speciosa metallis, in qua plus fidei lux pretiosa micat martyribus medicis—populo spes certa salutis venit, et sacro crevit honore locus. Obtulit hoc Domino Felix, antistite dignum munus, ut ætheria vivat in arce poli.*" At the same side of the Campo Vaccino are three large arches, the remains of the famous temple of Peace. This building was erected by Vespasian, about A. D. 77, on the famous ruins of the portico of Nero's golden house. These arches are orna-

mented, and there seem to have been niches for statues. It appears to have been a splendid structure. The part corresponding to this is now in ruins. On the pillars of the three large arcades are some fragments of an entablature, which was supported by eight columns, one of which remained here to the time of Paul V., who removed it to the piazza of St. Mary Maggiore. The front facing the coliseum was likewise decorated with eight columns. Its interior was ornamented with paintings and sculpture. Here were deposited, for greater security, the riches of the citizens. It was burned down A. D. 191. This concludes the buildings on the left of the Campo Vaccino. Facing the Capitol is the church of *St. Francesca Romana*. It is built on part of the old foundations of what is supposed to have been the temple of Rome and Venus. Near this was placed the machinery for regulating the games in the amphitheatre. The church and convent now belong to the Olivetans, a family of the Benedictines. Before the great altar is the tomb of St. Frances, ornamented with precious marbles and bronze, from the design of Bernini. To the left of the altar is the tomb of Gregory XI. Its basso-relievo represents the return of the Pope from Avignon in 1377. This church succeeded to the old sanctuary built by Paul I., in honor of St. Peter and St. Paul, in consequence of the following event: Simon the magician had come to Rome, and hoping to put an end to the progress of the gospel, he gave himself out for a god. Nero erected statues in his honor. In order to give a proof of his divinity, he announced that he would, on a certain day, raise himself in the air without any human aid. He selected the theatre adjoining the golden house of the Emperor as the spot on which he would exercise his wondrous power. Nero was present. St. Peter also was present, and prayed to our Saviour to confound the impostor. Simon falls and is killed. The knees of the apostle left an impression on a stone which

is placed in the wall. The principal facts connected with St. Francesca Romana are too well known to need any description. Her room and her oblates, which she established, have been visited by all faithful pilgrims in the *Tor di Specchi*. The Via Sacra appears to have passed close by the site of this church. The arch of Titus, erected by the Senate and Roman people, to his honor, is one of the best preserved monuments of ancient Rome. It is of white marble, and stands nearly in the same line with the church opposite the Capitol. It consists of one arcade. It was adorned by four fluted pillars of the composite order. In the interior of the arch are two basso-relievos, which, though much injured by time, are the finest known. On the left side Titus is seated in a triumphal car, drawn by six horses abreast. The rein is guided by a female figure, representing Rome. The corresponding one on the right side is a continuation of the triumph. It represents several soldiers, the Jewish captives, the golden table, the silver trumpet, and the seven-branched candlestick, with other spoils, carried on the shoulders of soldiers wearing crowns. It is remarkable that all the figures, except the Emperor, have the Grecian nose and face. He alone has the short neck and the features of the ancient Romans. At the bottom of the arch is the apotheosis of the Emperor, represented under a human figure, and carried by an eagle to the heavens. There are four very fine figures on the archivaults. On the frieze of the entablature is a continuation of the triumph, representing the river Jordan, under the figure of an old man carried on a table by four men; there are also several figures leading oxen for a sacrifice. On the frieze, towards the Coliseum, is the following inscription: "Sonatus populusque Romanus Divo Tito Divi Vespasiani F. Vespasiano Augusto,"—"The Senate and the Roman people to the divine Titus (the son of the divine Vespasian) Vespasian Augustus." The side turned towards the Capitol bears

the following inscription : " S. P. Q. R. Imp. Tito. Caes. Divi Vespasiani filio Vespasiano Aug. Pont. Max., Tr. Pot. X., Imp., XVII., Coa. VIII., P. P., principi suo qui, præceptis patriæ consiliisque et auspiciis gentem Judæorum domuit, et urbem Hierosolimam omnibus ante se ducibus, regibus, gentibus aut frustra petitam aut intentam dolevit,"—" The Senate and the Roman people to the Emperor Titus Cesar, son of the divine Vespasian, Vespasian Augustus Sovereign Pontiff, 10 times tribune, 17 times Emperor, 8 times Consul, Father of his country, its prince, who by the order of his country, by its counsels and its auspices, subdued the nation of the Jews, and destroyed the city of Jerusalem, which was attempted in vain, or left unfinished by all generals, kings and nations before his time." You meet a Jew in the Campo Vaccino ; he never passes under this arch ; he will pass along the side of it. Vain protestation ! for the memorial of his servitude and of his fall stands near him.

CHAPTER XII.

The Palatine Hill.—The Golden House of Nero.—Churches of St. Mary Liberatrice and St. Theodora.

THE Palatine Hill had been long held in sacred reverence by the Romans. Romulus was supposed to have had his house there; every year it was repaired with superstitious reverence. Cicero and Catiline resided there. Augustus possessed two houses on this hill; one of these having been consumed by fire, he rebuilt it with the greatest magnificence. This was the first considerable edifice that appeared in Rome. It was called *palatium*, from its situation, a name which was afterwards given to the principal houses in the city. He added a portico to it, and a library, in which he placed a bronze statue to Apollo. Tiberius extended this to the base of the mount, towards the Capitol. Caligula still further extended it to the forum, and built a bridge supported by eighty marble columns, which connected it with the Capitol. Claudius, his successor, demolished this bridge. Nero, not thinking the Palatine sufficiently large, extended the palace over the whole space between the Palatine, the Esquiline and the Cœlian hills. This stupendous edifice was burnt down in the conflagration which took place A. D. 64. It was rebuilt by him with such splendor, that it was called the *domus aurea Neronis*.

An adequate idea can scarcely be formed of this sumptuous edifice: it was adorned with a vestibule 1,000 paces long, supported by three rows of columns, and an atrium not less magnificent. It was rather a city than a palace, and was three miles in circumference. It abounded in lakes, gardens, and woods. The vestibule stood where the ruins of the temple of Peace are at present. This, with its rows of columns, extended to the atrium, and served for assemblies of the Senate. A superb door opened on the lake, which was where the Coliseum now stands. This was surrounded with buildings, which were a prolongation of the palace. Opposite this was the famous statue or colossus of Nero, 120 feet high, which was made by Zenodorus. All the partitions of the palace were covered with plates of gold, ornamented with precious stones. The ceilings were enriched with gold and paintings. The floors were made of mosaic. The *triclinia*, or rooms where the entertainments were served, were surrounded with panels, which turned and presented flowers and perfumes to the guests. The most sumptuous delicacies of the sea and of the land were served in vessels of gold and silver. Slaves stood at the foot of each guest. Some, with fans, kept the air constantly in motion; others, with boughs of myrtle, kept off the flies. Musicians played the most delightful symphonies. When the repast ended, young children danced and sang bacchanalian songs, accompanying themselves with the castanets. After this succeeded a spectacle more worthy of Nero. Gladiators were introduced into the room, or the guests mounted the platform to behold the combats between the men and the animals in the amphitheatre. These *solaria*, as the platforms were called, were covered with different kinds of birds of gold and silver, made of the most exquisite workmanship. But the wonder of the house was the temple of Fortune. It was built of the marble of the sphinx, which was so called because of its trans-

parency. Pliny tells us that this was a stone of Cappadocia, hard as granite, white as snow, and filled with veins of gold. It had the power of retaining the light, so that it shone a long time after the door was closed. It is not known whether this temple underwent any change under Galba, Otho, and Vitellius, though it is certain Titus and Vespasian demolished all of the building that extended beyond the Palatine. The baths of Titus were built on the ruins of part of it. Some of the rooms, with their gorgeous paintings, may still be seen under the ruins of these baths, on the Esquiline. The Coliseum and the Temple of Peace were also built on the ruins. Domitian added a wing to the palace. Trajan brought there some of the richest ornaments from the temple of Jupiter Capitolinus. Under Valentinian, Maximus, and Totilla, and during the pillage of Rome by the Vandals, this palace fell to decay, so that it presents but melancholy reminiscences of its former greatness. We must not imagine this palace to have been one continued building, like our modern palaces, as some antiquarians have made it by their restorations. It was, as already stated, a union of all that could please the eye and the mind, diversified with lakes and groves. The entire of the Palatine Hill is now covered with ruins, which have raised its height considerably. The lower part of the building is completely filled with earth. Some excavations were made in the year 1724. These extended only over a small part. The Aula Domitiani was brought to light, and some other chambers, the use of which cannot be traced. Paul III. built a villa here, which is now in ruins. The principal entrance from the design of Vignoli extends along the right side of the Campo Vaccino, as far as the church of Sta. Maria Liberatrice. These gardens formerly contained walks, groves, and fountains, and were ornamented with statues, basso-relievos and marbles, which were brought hither from the

Coliseum and the baths of Caracalla. These have now been transferred to Naples, it having become the property of the King of Naples. The ruins which exist towards the circus and the Cœlian Hill are worthy of a visit. A passage in the ritual of the coronation of the emperors, belonging to the end of the 11th century, which was printed by Cencius Camera-rius, seems to show that the palace must have existed as late as that period, for it gives directions respecting the rooms in the *Palatium Romanum*, where the Emperor and Empress were to retire to when crowned at St. Peter's. About this time it appears to have been consumed by fire, as traces of the conflagration may be found in the excavations which have been already made. The next object met with, in proceeding towards the Capitol, is the church of Sta. Maria Liberatrice, which was erected in the 16th century, when a great number of tombstones of the vestal virgins were found. Here Niebuhr places the *atrium Vestæ*, the temple being, according to him, on the opposite side of the forum. He supposes the *atrium Vestæ* to have been cells for the virgins, built round a square, and the priestesses were buried inside the city, as they had this privilege. The church of St. Theodore will be visited with interest, as being the site of the temple of Romulus. It is of a circular form, and built of brick. The bronze wolf, which is now in the palace of the conservators, at the Capitol, was preserved here until the 16th century. Adrian I. repaired this church A. D. 774. It was rebuilt in 1450 by Nicholas V. The gallery is ornamented with mosaic work. Here began the *Via Nova*, which, passing through the Velabrum and Circus Maximus, joined the Appian Way, near the baths of Caracalla. This church belongs to the *Sacconi*, a confraternity composed of the nobles and ecclesiastics. St. Theodore, to whom the church is dedicated, was a soldier and general in the army of Maximian. He burned a temple of idols, and, being taken prisoner, would have been

pardoned if he had expressed the least regret. He told them he was a Christian, and would gladly do again what he had done already. For this he suffered a cruel martyrdom. His church is opposite that of St. Martina, which is situated on the left of the Campo Vaccino. Thus the soldier and the virgin now protect the approaches to this mountain, and receive the honors of their martyrdom where their executioners can only be thought of with horror.

CHAPTER XIII.

The Sistine Chapel.—The Cardinals.—The Mass.—Contrast between Christian and Pagan Rome.

It was the fourth Sunday in Advent, and as there was a *capella papalis* at the Sistine, we resolved to attend it, delighted at the idea of varying the sombre aspect of the ruins of ancient Rome, with beholding the august ceremonies of Christian Rome. On our way my young friends, like all those newly landed in a strange city, put their heads out of the windows of the carriage, to see every thing that was to be seen. In the mean time, I resolved to study the constitution of the sacred college, and not to be merely like those tourists who see the ecclesiastics dressed in red, and look upon them with the same feelings that they do on Etruscan vases, or Egyptian hieroglyphics. The sacred college is divided into three orders: the cardinal bishops, the cardinal priests, and the cardinal deacons. Their origin goes back as far as the early ages of the church. The name Cardinal was originally applied to the chapter of the cathedral church. The canons were the cardinals of each church. The name was confined, in process of time, to the august senate which are around the Holy Father. By a special privilege, the canons of St. James, of Compostella, and some others, are permitted to retain this name. St. Peter, having established

his see in the capital of the world, ordained priests and deacons, to whom he gave particular spheres of duty. St. Cletus, the third successor of St. Peter, extended this number to 25. St. Evaristus divided the city into parishes. In order to prevent confusion, he established a priest in each parish. Pope Hyginus, seeing the number of the faithful increase, joined to the pastor other ecclesiastics. These churches were called *Tituli*, either from the tomb of an illustrious martyr, which was called a title, or because each priest was called the titular of the church to which he was attached. This appears to have been the origin of the cardinal priests. There were at Rome, as at Jerusalem, seven deacons, who exercised their ministrations through the entire city, in providing for the poor, and the Christians who were imprisoned for the faith. About the year 240, St. Fabian assigned them different parts of the city. The chief of these deacons was called the archdeacon. None bore this dignity with greater honor than St. Laurence. Two of the fourteen regions into which Rome was divided were assigned to each of the deacons. He had a church called his diaconate. The number was soon increased to fourteen, and four others were added, called the Palatine, who were to serve the Pontiff in the celebration of the divine mysteries. The cardinal bishops formerly numbered seven; they are now six, two bishoprics having been joined together, Ostia and Velletri, Porto and St. Rufino, Frascati, Albano, Sabina and Preneste. The number of Cardinals have varied from time to time. Coellius, in his *Notitia Cardinalatus*, tells us that Paschal II. is said to have increased the number to ninety. Then by degrees it decreased to forty, then to thirty, and it at length came as low as eight, at the election of Nicholas III. Then the number was successively increased, according to the wishes of the Pontiff who possessed the throne. Paul IV. made the number seventy, which Sixtus V. finally fixed by a

papal constitution at this number, six of whom are cardinal bishops, fifty cardinal priests, and fourteen cardinal deacons. Innocent IV. and Paul II. bestowed on them the red hat and a red cloth, with which they wore to caparison their horse when riding. Gregory XIV. gave the red hat to those who were selected from the religious orders, as this privilege was before confined to those taken from the secular clergy. The religious still wear their habit of the same color as that of their order. Urban VIII. gave them the title of Most Eminent. The name of Cardinal appears in history, for the first time, in the Roman council under Constantine. Since then it may be seen at every remarkable epoch. Some members of the body always preside as legates of the Holy See at the general councils, and are always the legates sent to the principal courts of Europe. They administer the church during the vacancy of the see in conclave. They elect the Pope. In dignity of office they surpass the bishops, the archbishops, the patriarchs and primates. If it be a noble sight to see the king of a large country surrounded by his court, how much more noble is it to witness the Sovereign Pontiff surrounded by his cardinals! Their privileges are many. Among these there is one which, to modern eyes, will seem strange. If on a day, when a criminal is to be executed, the cortege should meet a cardinal coming forth from his palace, unexpectedly, without any premeditation on his part, he is set free. This, perhaps, is in remembrance of the ancient privilege which the Vestal Virgins had. To prevent any difficulties which might arise from this at present, the day before an execution word is always sent to the cardinals, who stay at home until the execution is over. There is another regulation which forbids them walking in the streets of Rome. Within the city this rule is inflexible. When outside the walls, or near them, they are permitted to go on foot. Cardinal Rohan, archbishop of Besançon,

being at Rome in 1832, wished to obtain a dispensation, as he lived near the Trinita de Monti, where he said mass every morning. He requested permission from the Holy Father, who told him to ask any other favor, but he could not grant him this. Their time is usually occupied with the congregations of which they are members, in study, with the care of the poor, and with works of piety. Their mode of living is most frugal; but little is spent on their personal comforts. In the red carriages which roll along the street, and beneath those purple dresses, there breathes the humility of the Capuchin, the learning of the Benedictine, and the charity of the Camaldolese. Arrived at the entrance to the *Scala Regia*, by the side of the equestrian statue of Constantine, the sight was indeed splendid: the Swiss dressed in their uniform, drawn out to salute the cardinals and the prelates as they passed; the cardinals in their purple robes, for they do not wear scarlet either in Advent or in Lent, except on the third Sunday of Advent and the fourth Sunday of Lent: then they on the former day wear the scarlet, and on the latter a rose-color habit; ascending this beautiful staircase, they produced a very solemn effect. The staircase consists of two flights, decorated with Ionic columns, from the designs of Bernini, and leads to the *Aula Regia*, made by Anthony da Sangallo, under Paul III. The frescoes on the walls are by the first masters. On the left is the Sistine Chapel—on the right the Pauline. The Sistine Chapel is one of the glories of Michael Angelo, who spent twenty months in painting the roof. The Creation, and the principal events of the Old Testament, are described on it. In the angles are lunettes, on which are the prophets and the sybils. The effect of the whole is wondrous, such as only a painter and an architect could produce. The immense fresco over the altar is the famous painting of the last judgment. It is indeed a masterpiece, though injured by the smoke of the incense and the

tapera. In the centre is our Saviour and his mother, surrounded by his apostles and saints. Above are seen angels, carrying the symbols of his passion in triumph; beneath a group of angels sounding the trumpet, and still lower are seen several skeletons resuming their bodies—some endeavoring to remove the earth that covers them, others are rising in the air to judgment. The angels are aiding the elect to ascend to heaven, while the demons are dragging the condemned to hell. The effect of the whole is indeed wondrous. The fourteen pictures painted under the entablature of the chapel are by Signorelli, Roselli, and Perugino. In the mean time, the cardinals and others are occupying their places. The prelates, who are not assistants to the throne, and the generals of the orders, sit on the Epistle side, behind the cardinal-deacons; the cardinal-bishops, and priests on the Gospel side. The bishop who is to officiate, with his ministers, enters and sits on a foldstool at the Epistle side, close to the wall. A cardinal always officiates, unless on the Sundays of Lent and Advent (except the 3d and 4th), when a bishop who is an assistant to the throne sings the mass, if it be a *missa novella*, a piece of music, composed for the occasion, is sung after the elevation. Soon the Sovereign Pontiff enters, arrayed in a mitre and red cope. On days of humiliation the Pope always wears red; on other days white. After a short adoration before the altar, he begins the mass with the officiating bishop, and after the *Confiteor* he ascends the throne, which is placed on the Gospel side. While the altar is being incensed, the cardinals pay their homage to the Pontiff. What an imposing spectacle! the princes of the church, assembled round the Sovereign Pontiff, venerable for their years and for their learning, present an appearance such as no other court in Europe can exhibit. The dean of the chapel is the senior cardinal-priest present. He always performs the part of assistant priest to the Pontiff.

The two senior cardinal-deacons present are the deacons of the throne. The ceremonies of the pontifical chapel are nearly the same as those of a bishop assisting at mass in his own diocese. After the Gospel, a procurator of one of the religious orders preached a sermon in Latin, about a quarter of an hour long. The deacon of the mass recited the Confiteor before the throne. After this the indulgences were published by the preacher, and the blessing was pronounced by the Holy Father, one of the bishops assisting at the throne holding the book, and another the *bugia*. At the *Credo* and the *Sanctus*, the cardinals formed the circle to repeat them with each other. They then knelt until the elevation, the Holy Father kneeling at a foldstool in the front of the altar. They received the pax from each other, which was brought to them by the assistant priest of the bishop who officiated. The senior cardinal-priest, having received it from the bishop, gave it to the Holy Father, who gave it to the assistant cardinal-deacons. After the blessing at the end of the mass, all separated, each one returning to his home. The mass generally occupies about an hour and a half. Never did religion seem to me so sublime. The singing of the choir seemed like something of heaven, rather than of earth. The gorgeous ceremonial and the decorations of the chapel produce an impression which tells you that there is nothing like this in any other part of the world. Such was the way in which we began the day. We resolved to conclude it by paying a visit to the scene of our explorations on the two preceding days. Rome is a city of contrasts. Like Rebecca, she bears within her two worlds opposed to each other. It is agreeable to pass from one to the other. Having spent the morning in Christian Rome, we would now take a glimpse at ancient Rome. This makes the chief happiness of the pilgrim. It seems to multiply his existence. We sat down on the eastern part of the Palatine Hill, as the sun was casting his declining rays on

the scene before us. This seems to me to be the place where Jeremiah would select to meditate on the ruins of the city. Seated upon the dust of the palace of Nero and Augustus, he could have uttered one of his plaintive meditations on the ruins of the departed greatness. Soon would it change its tone to one of triumphant rejoicing, as he thought how the city of Nero became the city of Peter, the Prince of the Apostles, and that "the glory of this last city should be more than that of the first." Before you are the arch of Titus, the Coliseum, and the arch of Constantine, which form a triangle, and which were built on the boundaries of the ancient and the Christian world, when Paganism and Judaism were disputing with the rising church the empire of mankind. The arch of Titus, by its inscription on both sides, recalls to us the prophecy of Daniel and the prophecy of Christ, with respect to the destruction of the city, and shows to all generations the effect of these words, "His blood be upon us and upon our children." The second is the Coliseum, a witness of the degradation of humanity at the era of Christianity, of the struggle of paganism, and of the cruelty which she exercised against the church. It is also a witness of the victory of the weak over the strong, and of the suffering victims over those who persecuted them. This was the battle-field where the martyrs were crowned. In this amphitheatre, erected by the hands of Jews and pagans, the most glorious triumphs of Christianity were gained. But the scene draws to a close. The arch of Constantine is the witness of the conquest of Catholicity over the territory through which paganism reigned. It was erected to the "liberator of the city, and to the founder of peace." These the finger of God seems to have kept in such a state of preservation, to be his witnesses to the end of all ages. Viewed by the eye of Christian philosophy, the ruins of the Eternal City speak with a wondrous eloquence. There God and man meet; Christianity the conqueror, and paganism the conquered, are present everywhere. As the work of man,

the city presents to us the ruins of temples, of palaces, aqueducts, and mutilated mausoleums—all mingled together in the dust; as the work of God, the city of St. Peter and of Pio Nono is always radiant with youth. The cross has crowned the Capitol for a longer period than the imperial eagle. Everywhere you see a privileged ruin of paganism coming to shelter itself under the wing of religion, to escape from utter destruction. Like captives, who find any conditions acceptable, should their lives be spared, the old glories of Rome have submitted themselves to any use that may be made of them. They have become Christian temples, tombs of martyrs, columns, pedestals, and even the pavement in the houses of the victors. They are satisfied if the daughter of heaven deign to touch them with her finger. It is to them an assurance of immortality. They seem to remember the treatment which they received from the hands of the barbarians, and, to escape fresh ravages, they are desirous of being adopted by that poor church, whose blood they drank in the day of their glory. How often is the Catholic pilgrim delighted with these obelisks, which were formerly erected to some of the great men of the world. At their base you find inscribed the name of the hero to whom they were erected; above this, the name of the Pontiff, the successor of the fisherman of Galilee, who dedicated them to St. Peter, St. Paul, or the Mother of God, and placed their statues on the summit of the pillar. Here both history and poetry seem united together. This aspect of defeat and victory, which is to be met with at every step in the Eternal City, affords much instruction. It is to the serious mind a lesson which makes him despise all that is of earth, and admire all that is from God. If, with feelings like these, the traveller, the artist, and the pilgrim, behold all these monuments of antiquity, and if they be the means of detaching him from all that is changing around him, and of uniting him to the things which change not, he may indeed say he has seen Rome.

CHAPTER XIV.

Coliseum.—Arch of Constantine and Palatine Hill.—Villa Milla.—Church of St. Bonaventura.

As it was too late yesterday to enter the Coliseum, we started at an early hour this morning to visit this capitol of the Christian martyrs. The *Meta Sudans*, which is situated at a short distance near the arch of Constantine, first attracted our attention. It is the ruin of an ancient fountain, from the summit of which the water spouted and fell into a large basin, and was used by those who frequented the amphitheatre. Before us is the Coliseum. As the eye is raised to behold the summit of it, one stands fixed in admiration, though we must, however, feel indignant, when we remember that this wondrous work was raised to see human blood flow according to the pleasure of the persecutors. Here many of the first martyrs suffered; here they were devoured by wild beasts. The soul rejoices to behold the cross now erected in the centre of it, and the stations of the cross placed all around it. This wondrous building was commenced by Flavius Vespasian, A. D. 72, on the site of Nero's lake and garden. It is said to have been finished in five years. Twelve thousand Jews were employed in the building of it. The famous colossal statue of Nero was transported hither (from this it is called the Coliseum). It was placed in the piazza before it. Titus finished it, and dedicated it to his father Vespasian. The feasts of the dedication lasted twenty days. Five thousand wild

beasts, and about ten thousand gladiators, afforded amusement to the people. Sea-fights were also exhibited on these occasions. As we walked round it, three things fixed our attention—the construction of the building, the porticoes, and the entrances. It is built principally of travertine, called the Tibertine stone. This is a buff-colored concretionary limestone, easily quarried and worked. The Coliseum is of the form of an ellipse. It is four stories high, and is adorned with columns. The lower columns are of the Doric order, 30 feet high. In the second tier the columns are of Ionic, 33 feet high. In the third Corinthian, 54 feet high. In these stories the spaces between the columns are filled in with out stone. There are also arcades; these were the entrances to the rows of seats which ascended from the arena, raised one above the other. In the fourth the pillars are of the composite order, with large windows between them, forty in number. Near these windows are some holes corresponding with brackets, where it is supposed the bronze or iron beams were placed, to which pulleys and cords were fastened, that supported the *velarium* which covered the Coliseum, in order to protect the spectators from sun and rain. A large portion of the outer wall, towards the Colian side, has either fallen down, injured by time or earthquakes, or it may have been taken away and employed in building the palaces of Rome. The height of the outward wall is 157 feet. The longer axis of the ellipse is 620 feet, the shorter 513, so that it covered nearly six acres. The length of the arena is 287 feet, its breadth 180 feet. From the arena to the fourth story, the seats were raised in an inclined plain. The first row of seats contained twelve benches, the second eighteen. These were of marble. The third, which was of wood, contained ten. This last row was surrounded by 80 marble columns. These seats were capable of containing 87,000 spectators, and more than 20,000 could be accommodated in the piazzas above.

The row of arches in the first story is marked with Roman numbers, which, by means of twenty flights of steps, lead to the seats and to the upper piazza; thus every one was enabled to go to his place, and to quit the amphitheatre without difficulty. Between the two arches, numbered 88 and 89, there is one without a number; the entablature is wanting; it is therefore probable that there was a piazza attached to it, which led to the palace of Titus, that was on the Esquiline. Next to the arena was the place for the people of rank. In front of this there was a deep embankment, and a canal full of water, to prevent the animals rushing on the spectators. In addition to this, iron spikes were placed before the first row of seats. These were called the podium, and contained seats for the imperial family, the nobles, and the Emperor. Among the entrances there are two that were called the Sandapilaria, or gates through which those who were killed in the games were brought out, and placed in the *Spoliarium*, the place where the dead bodies were deposited. The floor in the arena was not fixed. Several walls crossed it in different directions, so that boards covered with sand could be placed on them, in order to receive the blood of the dying gladiator. Sometimes water was let in, or trees were planted on the ground, so that the place of the arena presented the appearance of a forest. The manner of introducing the wild beasts has not yet been satisfactorily explained, though the openings under the podium are supposed to be the place through which they entered. Excavations have not been made to a sufficient extent to allow this to be determined on. These have been discontinued, through fear of weakening the building, and from the Popes' not wishing that the ground which drank in the blood of so many martyrs, should be exposed to the gaze of the thoughtless and careless travellers, who would not pay it the respect it deserves. Here, for nearly 400 years, the gladiatorial games were continued. The last

show of wild beasts was under Theodoric. Honorius put an end to the gladiatorial combats. These gladiators were at first either slaves, captives, or malefactors; afterwards, even freeborn citizens contended in the arena. When first introduced to the amphitheatre, they were marched round in procession, and then matched in equal pairs. After a contest with wooden weapons, swords were given them, and at the sound of the trumpet, a bloody fight commenced, as they had bound themselves to contend to the last. Should one submit, the victor was not allowed to spare his life, until the pleasure of the spectators was taken. Should they wish the vanquished to live, they signified their assent by pressing down their thumbs, their hands closed. Should they desire his death, they raised up their thumbs. Sometimes they were differently armed, with a sword and shield to ward off the net of the adversary, who endeavored to throw it over their head. Others, originally from Thrace, wore armed with a sword and a round shield. Others, with similar arms, wore a head-piece, on which was embossed the head of a fish. Others fought from chariots, others from horses. Trajan, to celebrate his victory over the Dacians, continued the games for 128 days, during which 10,000 gladiators were engaged. Whoever has seen the statue of the Dying Gladiator, in the museum of the Capitol, will recognize the faithfulness of the following lines:—

I see before me the Gladiator lie;
He leans upon his hand. His manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low.
And through his side the last drops, ebbing slow,
From the red gash fall heavy one by one,
Like the first of a thunder-shower; and now
The arena swims around him. He is gone
Ere ceased the inhuman shout which hailed the wretch who won.

The contests of the wild beasts, to whom the Christians were thrown to be devoured, are too well known to need de-

scription. Still one, however, must be mentioned. It was on the 20th of Decembar, A. D. 116, that St. Ignatius landed at Ostia. He must arrive in Rome before the setting of the sun, for it is the last day of the games. The martyr is brought to the amphitheatre. The Prætor rises and reads to the people the letter of Trajan: "We order that Ignatius, who says that he carries about in himself the crucified, be brought bound to Rome by the soldiers, to be the food of beasts, and a spectacle for the people." The joy of the spectators is manifested, and the venerable old man is led into the amphitheatre. The fearful roaring of the lion is heard. Ignatius throws himself on his knees and says, "I am the wheat of my Lord; I must be crushed beneath the teeth of the wild beasts, to become the pure bread of Jesus Christ." He has scarcely spoken, when two lions rush on him and devour him in a moment, only leaving part of his flesh and of his bones. The Christian hero is martyred, and the ferocious people will, during two centuries, delight themselves with beholding the faithful thus yielding up their lives, and scaling the doctrine of the crucified with the shedding of their blood. There Eudachius, commander of the cavalry under Titus, at the siege of Jerusalem, and general of the armies under Adrian, with his wife and two sons, were martyred. There Martina, Tatiana and Prisca, the daughters of consuls and senators, died gloriously. There the senator Julius, and Marinus, the son of a senator, and the bishops Alexander and Eleutherus, shed their blood. There numbers of heroes and heroines, of every age and of every clime, became martyrs for the faith, in this capitol of Christian martyrs. Well might the great man who came to Rome to seek for relics, when told by the Holy Father to go to the Coliseum and take up a handful of its dust, and he should find relics enough, have found there what he so earnestly desired. The bones of St. Ignatius were gathered up by the brethren who had accom-

panied him, and were conveyed in triumph to Antioch. At a future period they were brought back to Rome, and placed in the Church of St. Clement, which is situated in the street leading to St. John Lateran, at a short distance from the Coliseum. The slabs inserted in the walls, which have been built to support the outward part of the Coliseum, which yet remains perfect, show how much the Pontiffs have done in the last century to keep this venerable memorial of the early martyrs from falling into complete ruin. On leaving the amphitheatre, we kissed with respect the slab with a cross engraven on it, and asked for ourselves and for our friends the faith of the martyrs. Near the *Meta Sudans* is the arch of Constantine. It consists of three arcades, which are remarkable for their size and for their gracefulness. Some of the ornaments show they belonged to a period when the arts flourished, the others manifest a decline in the arts. The eight columns of marble, the statues, and the large medallions, belong to the arches of Trajan and of Marcus Aurelius. The inferior work is of the same date as the building of the arch. This taking from the arches that were dedicated to others, and erecting with their help this beautiful monument, gives rise to many questions. The proportions of the arch would seem to show that the arts were still flourishing, and that the same skill which is showed in the design would be capable of having the workmanship executed in a passable, if not in a superior style. The senate were the guardians of the monuments of the city. Why should they permit this? It would seem that Providence wished that the persecutors of Christianity should minister to the glories of its Emperor, and that Titus and Marcus Aurelius, who persecuted Christianity, should pay homage to him who changed Pagan Rome into Christian Rome, and gave Christianity his countenance and support. The senate who declared "that Constantine conquered the tyrant by the inspiration of Christianity," in

their inscription became the unwilling witnesses to its greatness, though they were not touched with its truth, as it would appear from the emblem of the cross not being engraven on it. Eusebius tells us that Constantine saw this, and did not wish openly to offend the Senate; but, to make amends for it, he erected a column, and placed a cross on its summit. This Sixtus V. re-erected. The basso-relievos on the frieze represent the conquest of Verona, the victory at the Ponte Molle, and the two spheres, the east and the west. Twenty basso-relievos, taken from the arch of Trajan, represent various actions of that emperor. The arch was ornamented with porphyry and with bronze. On one side of the arch is this inscription: "*Liberatori urbis;*" on the other side, "*Fundatori quietis;*" and below the frieze, on each side of the monument, "Imp. Cæs. Fl. Constantino Maximo, P. F. Augusto S. P. Q. R., quod instinctu Divinitatis, mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rempublicam ultus est armis, arcum triumphis insignem dicavit,"—"To the Emperor Cesar Flavius Constantine, most noble, most illustrious Augustus, the Senate and the Roman people have dedicated this triumphal arch, because that by the instinct of divinity, and by the greatness of his mind, he avenged the republic with his army in a just war on the tyrant and on his faction." But the Palatine Hill, on its eastern side, deserves a visit from us. On the eastern point is the *Septezonnis* of Septimius Severus. This was the entrance to the palace from the side of the Cœlian Mount, and was formed of seven porticoes built one above each other, and supported by columns of different forms. In 1216, the cardinals who elected Honorius III. were lodged in this building, but it has now shared the ruin of all around it. The church of St. Sebastian, in the *Polveria*, is erected on the spot where the commander of the prætorian guards caused St. Sebastian to be shot with arrows by his archers.

Pursuing the way which leads to the left of the arch of Titus, we come to the *Villa Mills*, which has some frescoes of Raphael. In the grounds belonging to this villa there are more of the ruins of the palace worth seeing; they are now under ground. Near this is the church of St. Bonaventure, which belongs to a family of Franciscans. Under the high altar is the body of blessed Leonard, of Porto Maurizio, the famous missionary of Bologna, who died here in 1751, aged 95 years. His room is in the convent. In it is his remarkable letter about the Immaculate Conception, and the original document granting the indulgences to the stations of the cross. In the church is the cross he used on his missions, as also the picture of the Blessed Virgin, which he used on these occasions. The family of the Franciscans, who live here, are of the reform of St. Peter of Alcantara. Poverty, humility, mortification, and the faith of the first Christians, dwell within its walls. Thus God has placed on the Palatine Hill those holy men who, by the purity of their lives, are the witnesses to the truth and to the holiness of that religion which the former proud and luxurious occupants of the Palatine would have extinguished.

CHAPTER XV.

Christmas Eve and Christmas Day in the Eternal City.—The Orib at St. Mary Major's.

THE feast of Christmas has come at last. In Rome, and generally throughout Italy, the collation is taken at noon, and the one meal allowed on fast days is taken in the evening. Then the friends are invited to each family, and partake of a supper dressed with oil, and consisting of fasting fare. But the religious festival demands our attention, and the manner in which it is celebrated at Rome. At two hours before the Ave (which always takes place half an hour after sunset), there is high mass in the church of St. Biagio, which belongs to the Armenians. The ceremonies of the oriental mass are always striking; but to the western Catholic, who has seen it for the first time, it presents an interesting spectacle. It is to him a witness of the unity of the faith, and of the liberty of the church in allowing a difference of ritual, where it has existed from time immemorial. He hears the old Armenian language, one of the seven languages in which the liturgy of the church is said. The rites have a deep interest connected with them, though they are not to him as beautiful as those of the Latin church. The deep solemnity which the drawing of the curtains before the consecration causes, tells him there is indeed a great and holy mystery, which human learning cannot fathom, or human wisdom divine. There faith reigns

supreme. There the faithful believe, because God hath spoken. The blessed bread, being unleavened, tells him that in this particular the Armenian rite agrees with the western church. The strange sound of the music, and the cymbals, tell you of the ceremonies of another clime, and of the worship of eastern lands. The high mass is concluded about the *Ave*, when the pilgrim, if he desire to see all the ceremonies, and to join in all the devotions with which Rome ushers in the birth of her Saviour, will do well, after his evening collation, to hasten to the church of St. Maria Maggiore, where the Holy Father usually presides at the matins and lauds, and sings the high mass. This is indeed a noble sight. The church is beautifully lit up, branches with wax lights being placed before each of the mosaics, which are above the architrave. The church is filled with those pious Romans who desire to join in ushering in the birth of their Saviour. The cardinals in the vestments suited to their order, the prelates and the officers of the papal household—all present a glorious spectacle; and the music of the choir of the Sistino Chapel is heard to the best advantage in this glorious basilica, and will indeed produce the deepest spirit of devotion in the bosom of the pious pilgrim. But the matins are drawing near their conclusion; the Holy Father is about to read the ninth lesson. You see a bishop, a canon of the church, with others, leave the choir to proceed to the sacristy. The crib, under a beautiful crystal, the gift of Philip IV., the King of Spain, has been placed on a temporary altar, where it is incensed by the bishop, after he has genuflected to it. It is then carried in procession, and placed on the high altar, and there exposed to the veneration of the faithful. The Holy Father finishes the mass at the altar, and does not, as at St. Peter's, go to the throne, where the sacred body and blood are brought to him in procession, and where he gives communion to others. He elevates the host and the chalice to

the four points of the compass. The mass is concluded usually about 11 o'clock. The illumination along the way by which the Pope returns to the Vatican is indeed beautiful, posts being erected all along the road, and large iron pans filled with a material which, when it burns, emits a bright light, are placed on the top of each. The midnight mass, so common in other countries, is not permitted in Rome. The Cardinal-Vicar issues a mandate prohibiting it being said before the aurora. Still some churches have the privilege of it; the church of St. Lewis is one of these; it belongs to the French, and the *Quarant' ore* takes place there usually at this time of the year. To the church of the Trinita de' Monti, the convent of the sacred heart, the same privilege is also granted. The entire community, with a few strangers who are admitted there, join in honoring their new-born king. The low mass is usually celebrated by a bishop, and begins about ten minutes before 12 o'clock, so that the celebrant is at the consecration about midnight, when the *bambino* is uncovered, and is seen on the altar, which is decorated with lights in that tasteful manner with which only Rome knows how to ornament an altar. The music and the singing are such as indeed seem to tell you of the song of the angelic choir. Here you can hear three masses, and thus pay that homage which the heart of the pious pilgrim will rejoice to pay to his Infant Saviour. But the devotions have not ceased in the Eternal City, for on this night there is no cessation to them. At St. Peter's the office has commenced, and there crowds go to hear the mass of the aurora, which in early times the Holy Father himself celebrated at the church of Sta. Anastasia, near the Palatine Hill. All the chapter of the basilica are assembled in the chapel of the choir, and at that early hour the pious Romans flock to hear the beautiful hymn of lauda, and to join in paying their adorations, before the tomb of the Apostles, to Him who was on this day born

in the manger at Bethlehem. The mass of the aurora begins about 4 o'clock, the matins having commenced at about half-past two. At every altar you will see a priest saying mass, and in the chapel of the Blessed Sacrament you will be astonished at the number of communions. These masses continue until half-past nine, when the Holy Father will again pontificate. On the feast of the Immaculate Conception, all the Roman nobility were present; but they seldom go on other occasions, being desirous of leaving vacant the places they would occupy for the strangers, and for those Romans of the lower classes who always are delighted at seeing the Holy Father. The picturesque appearance of the Swiss guard will attract the attention of the stranger. Their dress is exceedingly graceful, and is said to have been designed by Michael Angelo. The colors of black, yellow and red, harmonize so beautifully together. The round helmet, the cuirass which they wear on festival days, and the long halberd, are a revival of ancient times, or rather the keeping up of those old customs of which Rome has always been the preserver. This the artist will admire and study, while the Christian will feel thankful for it. This desire to preserve what is old, and at the same time to change what is only accidental, has ever been the principle which has guided Rome. She has preserved the Trinitarian order, which was established for the redemption of captives in Spain, though there is no longer need of this order for this particular purpose, and has directed their energies to the redemption of the slaves in Egypt, and to the training of those thus rescued in the truths of Christianity. Thus the knights of Malta are still round the holy see; and though they no longer draw their swords against the Mahometan, they are ready to go forth and combat against the enemies of the faith when Rome should require them to do so.

Had any other nation but that which Providence has placed there, been in Rome during the last five centuries, all

would have been overturned. Had Austria, Russia, France, or England, been the masters of the Eternal City, the disposition of one nation, the activity of the second, the political convulsions of the third, or the mercantile enterprise of the fourth, would soon have compromised the existence of these noble monuments which, under the care of the church, have now nothing to fear. The genius of conservatism watches over them, and Rome is a museum where the customs and monuments of every age are carefully preserved, and are liberally presented to the study and admiration of the entire world. The procession enters, and on this day a cap and sword are carried in the procession. These were placed on the altar the evening before, at the first mass, having been previously blessed by the Pope. To-day they will occupy the same place on the altar of St. Peter's. The sword, with a golden handle, is called the *stocco*, and the ducal cap the *cimero*. It is made of crimson velvet, ornamented with ermine, and having around it a cord of gold, with a dove in the middle, as the emblem of the Holy Ghost. These in olden times were sent to one of the monarchs of Christendom, who were fighting in defence of the faith and of the church. But these days, alas! have passed by; and now diplomacy and the balance of power prove but mere substitutes for the state of things under the empire. Urban VI. gave this sacred armor to Fortiguera, president of the republic of Lucca; Nicholas V. to Albert, brother of the Emperor Frederick; and Pius II. to Louis VII., King of France; thus showing that Rome has ever been the patron of moral right, and the maintainer of it over mere physical force, when used to gratify the passions or to oppress the weak. The pontifical mass was proceeded with as usual. At the conclusion of the mass the Holy Father again was carried in the *sedes gestatoria* to the capella of the Pieta, and there he unvested, and received the felicitations of the cardinal archpriest of St.

Peter's. He afterwards returned to the Vatican by the chapel of the Blessed Sacrament. But still more remained to be seen, for the crib exposed in St. Mary Maggiore had yet to be returned to the chapel in which it is kept. In the time of St. Helen, the crib was covered by her with plates of silver. St. Jerome tells us that persons came from a distance to see it, and "not a day nor an hour passes without persons arriving from all parts of the world, which turns a monastery into a caravansera." When the Mahometans invaded the east, the crib was removed; and in the year 642, the second year of the pontificate of Pope Theodore, it was deposited in the basilica of St. Mary Major's, with the body of St. Jerome, which was then brought from Palestine, for Rome did not wish that the holy doctor, who had been the guardian of the crib, should be separated from it after his death. When the vespers had been chanted, two canons removed it from the altar. All genuflected before it, and it was carried back to the chapel in the sacristy, where it is preserved. Before leaving the church, we went to make our devotions before the madonna in the Borghese Chapel. This was the painting of the madonna which Sixtus II. desired to honor, when he made these precious mosaics in the apsis. Before this Symmachus, Gregory III., Adrian I., Leo III., and Paschal I., passed the night in prayer. Before this Clement VIII. came barefooted to offer the holy sacrifice. Before this Benedict XIV. failed not every Saturday to offer his devotions, by joining in the Litany of Loretto, which is sung there an hour and a half before the *Ave*. The remembrance of so many prayers, so many tears, and so many testimonies of faith and piety, kindles in us a holy confidence, and makes us remain kneeling before it, and presenting our petitions to the throne of grace. Our day is finished; our desires are satisfied, for we have joined in celebrating Christmas Day in the holiest and highest manner that it could be celebrated on earth.

CHAPTER XVI.

St. Clement.—The Cœlian Mount.—Church of St. Gregory—SS. John and Paul—House of Scaurus.—Church of St. Maria in Dominica.—The Church of the Quatuor Coronati.—St. Stefano Rotondo.—The Forum of Trajan.—The Pillar of Trajan.—The Church of Ara Cœli.—The Preaching of the Children.

It has already been stated that the bones of St. Ignatius were gathered faithfully by his companions, and brought to Antioch, and were at a later period carried back again to Rome, and placed in the church of St. Clement. Thither we bent our steps, in order to complete our recollections of the Coliseum, and to make an exploration of the Cœlian Mount. The church of St. Clement has two entrances—one in the street of St. Giovanni in Laterano, and another, at a short distance from this, opens into the vestibule and the convent, which now belongs to the Dominicans. The prior and the novitiate of the Irish province are lodged in this convent.

The church has two aisles and a nave, formed by sixteen columns of different marbles; and from its construction, it shows the primitive form of the churches. Clement XI. caused it to be restored, without interfering with this arrangement. It has an apsis, which, at a later period, was ornamented with a beautiful mosaic. Here is the *presbyterium*, in which are seats for the clergy, and the marble chair of the cardinal titular, raised higher than the rest. From this St. Gregory delivered several of his homilies. The *ambonum* is sustained by four columns. Round this are the

remains of the rods which supported the curtain which was drawn during the time of the consecration, and also of the hook which supported the dove, in which the Blessed Sacrament was kept. Under this altar is the confessional, where lie the relics of the martyrs. In front of the altar are the *transenna*, made of marble, which separate this portion from the rest of the church. A portion of the nave adjoining this is enclosed with a marble balustrade, which forms the choir. In this are placed two *bema*, or ambons, where the Epistle and the Gospel were read. At the left of the apse is the chapel of the Blessed Sacrament, and at the right another chapel. Near this is the tomb of Cardinal Rovarella, an ancient sarcophagus, of white marble, on which are sculptured fauns and bacchantes. Opposite this chapel is the chapel of St. Dominic; and at the other side of the entrance to the church is the beautiful chapel of St. Catherine, in which are some exquisite frescoes by Masaccio. They represent our Saviour on the cross, and different events in the life of St. Catherine the martyr. They were painted at the expense of the cardinal titular of the church. The beholding all these recalls you to the first ages of the church, and bids you remember the saints who, century after century, have offered up their prayers in this church, dedicated to one of the early Pontiffs and martyrs. The bones of St. Ignatius are under the high altar, together with those of St. Clement and the illustrious martyr, Flavius Clemens, a cousin of Domitian, who was put to death by this persecutor. The written testimony was wanted to prove the *cultus* that had been offered by the church to this martyred consul, the cousin of Titus and Domitian. In 1725, an ancient inscription, which was found under the high altar, removed all doubts with respect to this fact. Under this were found, in a small leaden shrine, the bones and relics of the martyr, saturated with blood, a broken ampulla, in which the blood had been contained, and also two

crosses. The slab bore the following inscription: "Flavius Clemens, mtr., hic felicit e tu,"—"Flavius Clemens, martyr, here is happily buried." In this church the heresiarch Celestinus made his retraction into the hands of the Pope Zozimus. An inscription on the left of the principal entrance into the church contains a remarkable catalogue of the books of the Old Testament; among which, the deutero-canonical books are mentioned. Opposite this is a marble slab, which contains an account of the following fact: In the 6th century, there lived at Rome a holy beggar, named Servulus. He was paralyzed from his childhood, and could neither stand strait nor raise his hand to his mouth, or turn himself on his bed. His brother and his mother watched over him, and carried him each day to the church of St. Clement, and placed him in the vestibule. He gave to the other poor all that he received in charity, beyond what was necessary for his own wants. He used to stop the faithful, and ask them to do some charity for his soul. They willingly read for him some chapters from the holy books. He listened so attentively, that he soon knew the entire of Holy Scripture. He then daily passed his time in singing the praises of God. His sufferings only rendered his fervor greater, and his voice sweeter. One day, as he lay on his bed, in the vestibule of the church, he asked the poor and the pilgrims who were around him to pray and sing for him, as he knew his end was approaching. He joined with them in their songs of praise. Suddenly, he desired them to stop and listen to the sweet melody of the heavenly choir. At these words he expired, and his soul went to join the angels in their eternal song.

In the convent there is a valuable library, and in its archives are some letters from members of the Stuart family. The present prior of St. Clement's is doing much to restore the glory of the Dominican order in Ireland, by training up the novices carefully in the spirit and sanctity of the order.

The American or the Irishman who has been in Rome on the festival of St. Clement, can bear testimony as to the manner in which the festival is celebrated, and the full solemnity with which it is annually commemorated. But we must leave the church of St. Clement, however interesting it would be to the American Catholic, to dwell more at length on the holy men whom it has from time to time sent forth, as the Rev. Luke Concanon, and the Rev. John Connolly, who had been priors of St. Clement, were the two first Bishops of New York. Returning once more to the arch of Constantine, we soon find ourselves at the foot of the Cœlian Hill. This was anciently called the *Mons Querquetulanus*, from the trees which covered it. It received the name of Cœlian from Celius Vibula, who came to help the Romans under Tarquin. Such is the tradition. Opposite to us stands the church of St. Gregory the Great. How many thoughts of the deepest interest will this recall to the mind of the Englishman. He will turn back to the morning when a small band of missionaries, under St. Augustine, were seen issuing from its gates, and proceeding to an island which was then described as separated from the rest of the world, to unfurl the standard of the cross, and to convert its inhabitants to the doctrines of the church. He will also think of the number of saints whom it has from time to time sent forth to do the same holy work.

The church of St. Gregory stands near the place formerly occupied by the gardens of Mamurra. Gregory the Great was descended from the ancient and noble family of Anicia, and in 584 changed his house, which stood on this spot, into a monastery, and built a church in honor of St. Andrew. He became abbot of the monastery. After his death a church was erected in honor of him. In 1633, Cardinal Scipio Borghese added a staircase, front and a double piazza, from the designs of Soria. In 1734 this edifice was repaired, un-

der the direction of Francis Ferrata. Part of the house of St. Gregory is attached to the church, and forms the chapel of the Blessed Virgin, in which is a madonna, venerable for its antiquity. The church has a nave and two aisles, divided by sixteen pillars—most of them are of Egyptian granite. The paintings of the ceiling and of the altars are by distinguished masters. Near the entrance to the sacristy is the altar of St. Gregory; and in a small apartment near this altar is the marble chair from which St. Gregory pronounced so many of his eloquent homilies, and the stone on which he was accustomed to sleep. In the convent is preserved part of the crosier of St. Gregory, made of ivory. On the left of the terrace by which you enter the church, are three ancient chapels built by St. Gregory, and repaired by Cardinal Baronio. The first is dedicated to St. Silvia, the mother of St. Gregory. Her statue over the altar, between two porphyry columns, is by Nicholas Cordieri, and the paintings on the ceiling are by Guido. The second chapel is dedicated to St. Andrew, and is supposed to be the ancient church built by St. Gregory. The altar piece, between two green marble columns, is by Roncalli. On the walls are two frescoes, by Domenichino and by Guido—one representing the scourging, and the other the martyrdom of the saint. In the chapel of St. Barbara is a statue of St. Gregory, modelled by Michael Angelo and finished by Cordieri. In the centre is the table on which St. Gregory fed twelve poor men every day, and where our Saviour, as the thirteenth, sat amongst them. This fact is represented by a fresco which is painted on the wall. In the monastery are many inscriptions, taken from the Catacombs, which will be worthy of the attention of the antiquary. No person who speaks the English tongue can turn away from this place, without being deeply impressed. Here lived St. Augustine and St. Laurence, both Archbishops of Canterbury. Here lived also St. Mellitus, Bishop of London,

and St. Peter, abbot of Canterbury. This was the nursery of England's civilization, of England's ancient and present temporal power. That she has remained unscathed by the revolutions which have from time to time swept over the face of Europe, is owing to the Catholic principles which are still in her constitution, and which she did not eradicate when she banished religion from her shores in the 16th century.

Leaving the church of St. Gregory, we ascend towards the church of SS. John and Paul. The first object which meets the eye is the lofty tower, which serves now as a belfry to the church. Its base, built of huge blocks of travertine, shows its great antiquity. It is supposed to be the remains of the *Cura Hostilia*, built by Tullus Hostilius, after he removed the Albanians to this hill; though many antiquarians suppose it to be a portion of the Vivarium, made by Domitian, to contain the beasts destined for the amphitheatre. In early times a church was built here, on the ruins of the house of SS. John and Paul, where they were martyred. St. Pamachio constructed this edifice in the 4th century. After being in the possession of various religious orders, the convent was given by Clement XIV. to the Passionists, an order founded by blessed Paul of the Cross, whose relics are placed under the altar of the Blessed Sacrament. He was beatified by Pius Ninth in May, 1853. The habit of the Passionists is a black soutan, of coarse cloth, with the emblems of the passion worked on the left breast. They have houses established in different parts of Italy—one is on the summit of Monte Cavi. They devote their time to the giving missions, and they have houses of their order in different countries. Preceded by a brother, we ascended to the *carines*, said to be the vivarium of the Coliseum. Under these are other places supposed to be the prisons, where the Christians were confined. On entering the church, there is on the

right hand a large tablet of white marble, surrounded by an iron railing, which marks the place where the saints were martyred. It bears the following inscription: "Locus martyrii SS. Joannis et Pauli in ædibus propriis." Their bodies are in the porphyry urn under the high altar. The church consists of a nave and two aisles, separated by 28 columns of different marbles. Some of the paintings in the church are by Pomerancio. The portico is sustained by eight Ionic columns of granite.

The ruins on the other side of the church are the remains of the house of Scaurus, from whom the street was called the *Clivus Scauri*. As you proceed onward, along the Cœlian Hill, you pass under the arch of Dolabella and Silanus, and soon arrive at the *Castra Peregrina*, where the foreign troops were lodged which were called to support the empire under Augustus, Caligula, and Galba. An inscription found in this place is preserved in the museum of the Roman college, stating that Alexander Analiclarius, ædile of the camp, had accomplished a vow which he made in a distant country. Here Conodomarius, one of the last defenders of German liberty, was put to death. He had been made prisoner by Julian the apostate. On the site of the *Castra Peregrina* is built the church of Sta. Maria in Dominica, called also *Della Navicella*, from a small antic and beautifully-formed hull of a ship which Leo X. placed before the church. This was probably an *ex voto* offering to *Jupiter Redux*, whose temple was in this part of the Cœlian Mount. Leo X. altered the church from the designs of Raphael. It has eighteen columns of green and black granite, and two of porphyry. Its frescoes are by Julio Romano and Vaga, and the altar-pieces by Baldi. The mosaic in the sanctuary is as old as Pascal I. It represents the Pope kissing the feet of the Queen of Heaven, and receiving the benediction of the Infant Saviour. The church is called in *Dominica*, which answers

to the Greek word Ciriaca, the name of the Roman matron, whose house was situated on this spot. The remembrances connected with this church are dear to the Christian pilgrim. Here it was that St. Laurence distributed the riches of the church amongst the poor the night before he was martyred. Here it was that St. Philip Neri, the apostle of Rome, conducted his young penitents, and joined with them in innocent recreations. How different is the policy of Rome from that of other nations! They place their most beautiful paintings and beautiful monuments where they can be best seen, and set off to the greatest advantage. She endeavors to honor the places where her saints have lived and died with the works of the choicest masters, though no crowd of people assemble there daily, or come to inspect them. Thus has she placed some of the choicest works of art in the church of Sta. Maria in Navicella, which is visited only by the Christian pilgrim, except on the days when the stations are held there, and in the *tridinium* of St. Gregory, which is only opened to the public on the festival of the saint. In going along the Coelian Mount, the pilgrim is arrested by remembrances of the past, or by monuments at almost every step he takes. Near the church of Sta. Maria in Navicella was situated the Ludus Matutinus, the name by which the school for the instruction of gladiators was called. Near this was the *Ma-cellum Magnum*. Near this also was the camp of the five *Cohortes Nocturnæ*, established by Augustus, to watch over the safety of the city during the night. Not far from this is the church of the Quatuor Coronati; its eight columns of white marble, and its paintings, will repay the study of the visitor. But there are other remembrances besides these, which will call the attention of the Christian pilgrim to them. This church, restored by Honorius I., was enriched by St. Leo IV. with a treasure of relics, which are placed under the high altar. These can be visited by descending the staircases

at either side of the altar. Four urns—two of porphyry, one of marble, and the fourth of bronze—contained the bones of the four titulars and of five sculptors, all martyrs. Severus, Severinus, Carpophorus, and Victorinus, being ordered by Diocletian to offer sacrifice to the idols, refused to do so; for this they endured the most fearful tortures. After their martyrdom their bodies, abandoned to the dogs, who respected them and did not devour them, were buried on the Ostian Way, about three miles from Rome. They were afterwards brought back and placed under the high altar of this church. The five sculptors who were put to death by the same tyrant, for refusing to carve idols, and whose bodies were cast into the Tiber, but afterwards recovered by the Christians, are also placed in the same tomb. The convent appears to have been used as a place of defence in the middle ages. It is now occupied by Augustinian nuns. There remains one more interesting church to be visited to finish our pilgrimage, on the Coelian Mount—the church of Stephano in Rotondo. It is situated in a vineyard near the church of Sta. Maria in Navicella, and belongs to the students of the German college. This is supposed to be a temple of Bacchus, erected by Claudius; but the irregularities of the architecture have made some learned antiquaries doubt this fact, and suppose it was erected from the spoils of other buildings, under Pope Simplicius, A. D. 468, and dedicated to St. Stephen. The interior of the church is 133 feet in diameter, and the roof is supported by 58 columns of granite, some of which are of the Ionic, and others of the Doric order. Near the door is the chair from which St. Gregory the Great delivered his fourth homily. It has a cupola, and in the centre is the turret in which was preserved the Blessed Sacrament in early times. But the attraction to the pilgrim are the frescoes on the walls, representing many of the early martyrdoms—they are by Pomerancio and Tempesta. In other places we have

but some leaves taken from the bloody contests in which Christianity has been engaged. Here seems to be the perfect history—here the panorama is entire. In the front of the glorious army are Jesus and Mary, the King and Queen of Martyrs—one expiring on the cross, and the other pierced by the sword of grief. The different kinds of punishments which the martyrs endured, from the massacre of the innocents to the peace of the church, under Constantine, are all described. Wherever you turn, punishments of the most frightful description, and the most cruel instruments of torture, meet the eye. The calmness and severity of the suffering martyr, and the fierce looks of the executioners, present a striking contrast. Every feeling in the heart is awakened as the pilgrim beholds this glorious army of martyrs. But the day has nearly drawn to a close, and warns us to return home. We resolved to visit the forum of Trajan on our way back. It is situated between the Capitol and the Quirinal. It was formerly called the *Forum Ulpium*. It was filled with buildings, whose beauty was not equalled in Rome. The few remains of the noble columns which have been placed in their former position, testify this. The marks of fire on them show the mode by which the barbarians destroyed them. Its centre was adorned by the column of Trajan. Near this were two basilicas of immense size. In one of these was a library, and statues of the most illustrious men were set up in these basilicas. The statues of Merobacedes, Sidonius, Claudian, and others, were found amongst their ruins. The pillar of Trajan is of the Doric order, composed of 88 pieces of Grecian marble, joined with bronze hooks. The pedestal consists of 8 pieces, the shaft of 23, and the chapter and the pedestal of the statue of one each. The height of the pillar, including the statue, is 142 feet; the lower diameter is 12 feet, and the upper 10 feet 8 inches. It is ornamented with basso-relievos, representing the first and second expeditions of Trajan,

and his victory over Deccebal, king of the Thracians, A. D. 101. There is a spiral cordon entwining the whole pillar ; it makes 23 windings from the top to the bottom. This encloses 2,500 figures, many two feet high ; besides horses, elephants, arms, engines of war, military ensigns and trophies. These basso-relievos have always been considered master-pieces of sculpture, and have served as models for the most eminent artists. The celebrated Apollodorus was the architect. On the base is the following inscription : " Senatus Populusque Romanus Imp. Cæs., Divi Nervæ F., Traiano Aug. Germanico-Dacico Pont. Max., trib. pop. 12, Cæs. 11, P. P., ad declarandum quantæ altitudinis mons et locus tan . . . bus sit egestus,"—"The Senato and Roman people to the Emperor Cesar Trajan, the son of the divine Nerva Augustus, German-Dacian, high priest, 12 times tribune, 11 times consul, father of his country, to show how great is the height of the mountains and the earth which have been raised for these grand edifices." The column of Trajan is now surmounted by a statue of St. Peter, in bronze, placed there by Sixtus V. Around its base is the following inscription : "Sixtus Quintus sancto Petro apostolo donavit." The statue is made of gilt bronze, 13 feet in height, and is from a model of Thomas della Porta.

Thus the enemies of Christianity have furnished a seat of triumph to the fisherman of Galilee, from which he can look down with triumph on the broken sceptre and ruined monuments of those who had been the persecutors of the faith. Thus has Rome honored Christianity, and rendered a service to science by preserving this beautiful column. In this forum the condemnation of many Christians was decreed. Here Constantine also addressed the Christians, and exhorted them not to make reprisals on the heathens for the sufferings they had endured. Our being in the neighborhood of the church of *Ara Cœli* made us resolve to visit it once more, and see the

presepio, or the crib, which is beautifully arranged in this church. The statue of the bambino, so celebrated and venerated by the Romans, is exposed here during the octave of Christmas, in a chapel elegantly decorated, surrounded by the persons who were present at the birth. At the pillar opposite this is erected a small platform, from which the young Romans of both sexes preach the panygeric of the Infant Saviour. For two months before the festival there is great commotion in the different families whose children are going to preach, in preparing them for this task. When I arrived, a little girl was engaged in delivering her discourse. She appeared to be about eight years old, and spoke with much grace and elegance. The gesture was natural, for all the Italians are fond of action, and constantly use it in their conversation. Her tone was just and varied, according to the subject she was delivering. She was a little Bossuet—the peroration was pathetic. At the end of her discourse she fell on her knees, and stretched out her little hands to the *Santo Bambino*, and addressed a beautiful prayer, and gave the benediction like an old preacher. A feeling of approbation was expressed by the audience, such as might be heard in Paris after the learned conferences of Father Lacordaire or Father Ravignan. The respect due to the holy place alone seemed to prevent its breaking out in the loudest applause. These young preachers, on the days of obligation during the octave, preach in the afternoon at Ara Coeli, where there is always a crowd. Whatever our Christian philosophers may think of this, I was much pleased with it. These preachings of the children in Ara Coeli are long remembered in the family, and keep up the recollections of the crib, and produce very good results. To enjoy this privilege of delivering the praises of the bambino, the child must be good, and the brothers and sisters must be good children also. I took one of the little boys by the hand and spoke to him, and asked

him what he thought of it. He told me he would walk through the fire to hear one of these young preachers. It was indeed pleasing to see these children, only a few years from the cradle, speak the praises of our Saviour, while yet in his cradle. It was still more pleasing to see the grandfather, with his gray hair, with the tears from time to time rolling down his cheek, or smiling with pleasure as he looked on his little grandchild. But we are too great philosophers to indulge in the simplicity and faith of our forefathers; so we have suppressed these customs, and believe we have done wonders. On a closer examination, perhaps, we shall find that we have rendered religion too cold, too dry, and too austere, without making it more honored, more respected, or more beloved. Be this as it may, we should not condemn the customs received elsewhere, because they are not in accordance with our national prejudices.

CHAPTER XVII.

Church of St. Maria della Vittoria, St. Carlo, St. Sylvester, St. Pietro in Vincoli, and St. Martino ai Monti—St. Laurence in Fonte—San Lorenzo in Panisperna.

A BEAUTIFUL sun was shining over the mountains of the Sabine country, and the temperature was so mild that vegetation was far advanced. We determined to avail ourselves of this fine weather, and to finish the region of the mountain. We went to the *Porta Pia*, or rather to the street which leads to it. Near the *Quattro Fontane*, we entered the beautiful church of St. Maria della Vittoria, which was erected on account of the victories obtained by the Christians over the Turks. The front of the church was erected by Cardinal Scipio Borghese as a return for the famous statue found near this church, and which is now in the museum at Paris. The interior of the church is one of the most splendid in Rome for the beauty of the paintings, marbles, and the statuary with which it is filled. The interior of the church was decorated by Carlo Matterno. The St. Francis and paintings in the second chapel, are by Domenichino. The paintings of the cupola are by Perugino; those of the coiling by Andrew and Joseph Orage, brothers. In the chapel on the right of the high altar, between four columns of green marble, is a statue of St. Joseph and the Angel appearing to him in a dream, by Domenico Guido. Opposite this is the sumptuous chapel of St. Theresa, which

was erected at the expense of Cardinal Frederic Cornaro, from the designs of Bernini, who sculptured the bust of the cardinal and the statue of the saint, who is represented in an ecstasy of divine love, with an angel holding a dart ready to pierce her heart. This group is considered the masterpiece of Bernini. The circumstances alluded to is familiar to all readers of the life of the saint. In the chapel adjoining is a painting of the Holy Trinity, by Guercino. There are also two other paintings by Guido. As the pilgrim looks round, he will ask why all this sumptuous decoration? it cannot come from the wealth of the convent, for it belongs to the reformed order of the Carmelites, who follow the rule of St. Theresa. The banners round the cupola explain this: they are the standards taken from the Turks after the raising of the siege of Vienna. It is to the intercession of the Blessed Virgin that this, as well as the victory of Lepanto, is to be ascribed; therefore nothing is too rich, Rome seems to think, to adorn the temple which has been erected to her in honor of the victory she gained for the arms of the Christians. This church and that of St. Susanna occupy the site of the house and forum of Sallust. The gardens are not far distant, and are situated near the Villa Ludovisi. These were famed for their sumptuousness and for their magnificence, and were erected by Sallust out of the fortune which he made as governor of Numidia, and to which he was appointed by Cesar. Those writings which he has left abound with many wise and useful admonitions, which he denied by his own public conduct. Morality was to him an object to be admired in the abstract, not to be adopted as the rule of his life. He did not deem himself more obliged to follow it, than the man who admires a fine painting is bound to become a painter. Near the *Quattro Fontane* is a church which will be visited more for the ingenuity which the architect showed in his building it, than from any of the

beauties it contains. It is from the designs of Boromini, and contains the same dimensions as that occupied by one of the piers which support the cupola of St. Peter's; but we must not dwell on the *via della Porta Pia*, for it contains so many churches that they would occupy more time than a mere pilgrim can devote to them. The church of the Novitiate of the Jesuits we shall leave to our description of the establishments which the Jesuits possess in Rome. Being desirous of visiting the church of St. Pietro in Vincoli, we pass through the piazza adjoining the Quirinal Palace, and pay a visit to the church of St. Sylvester on our way; the church to which the cardinals go to visit the blessed sacrament, which is exposed there to the adoration of the faithful, before they enter the conclave for the purpose of electing the Pope. The convent adjoining it belongs to the Vincentians. In this the novitiate is kept. The church contains some fine paintings; the frescoes on the cupola of the chapel to the left of the high altar, are by Domenichino. In another city, this church, like many others, would be considered a gem; but in Rome, where all that art and science can produce is offered to adorn the temples, the pilgrim, after making his devotions,—will go on to visit some object where holier treasures are offered to his pious meditations. We now are about to pass through one of the most famous streets of ancient Rome, the Suburra. It was completely filled with houses on both sides. In it stood the house of Cesar. In the times of the Republic, the aristocracy generally lived there and in the Carina on the Esquiline. In the days of Juvenal and Martial, it had become the habitation of the lowest of the inhabitants of the great city. Near this also is said to have been the *Via Scelerata*, where Tullia, the daughter of Tarquinius Superbus, drove her chariot over the body of her father. This part of the Esquiline suggests many recollections. Occupied at present by the churches of St. Peter in

Vincoli and St. Martino ai Monti, it was formerly the site of the baths of Titus, the temple of Æsculapius, built by the Emperor Diocletian, and the gardens of Nero. The church which we are about to visit, derives its name from the chains which the apostle bore, like his Divine Master, to give liberty to the world. It is stated that St. Peter formerly erected on this spot an oratory, which was dedicated by him to our Saviour. It was burnt in the fire under Nero, and was finally destroyed to make way for the gardens of the golden house. It was restored by the Christians at different times, and in the year 442 it was entirely rebuilt by Eudisia, the wife of Valentine III., Emperor of the West. Pope Adrian again rebuilt it, and Julius II. repaired it. It received its present form in 1706, under Fontana. The two aisles are divided from the nave by twenty fluted columns, two of granite, the rest of Grecian marble, all of the Doric order and seven feet in circumference. In this temple the artist and the Christian find much to admire. In a chapel to the left is an ancient and miraculous image of St. Sebastian. The inscription to the right states that this altar is an *ex voto* of the city of Rome, suddenly delivered from a pestilence in 629; but here modern art has placed one of her most noble works. Here is the famous tomb of Pope Julius II. It was erected from the designs of Michael Angelo, who executed the statue of Moses. The Hebrew legislator is seated, with the tables of the law under his arm. He seems to be looking at the people, as if not trusting in their apparent resignation. The artist has no need of another model to study the proportions of the human form. Here the student of medicine might make a course of physiology, for every muscle of the body seems brought into action. It is of colossal height, and is considered a masterpiece of modern sculpture. The four statues in the niches are by Raphael. The paintings of St. Margaret and St. Augustine on two of

the altars are by Guercino ; but this church is rich in relics. Under the altar are the relics of the mother of the Maccabees and her seven children. Here also are the relics of St. Saturninus and the illustrious virgins, Barbara, Constance, Emerentiana, Agnes, Prisca, Margarita, and of those veterans of the Christian army, Hippolytus, Naborus, and Paul. In this church Leo the Great preached his first sermon on the Maccabees ; but all these fail in interest before the relics preserved in the sacristy. The chains of St. Peter are kept in a small silver box, which is placed in a larger chest, fastened by two locks, one key of which is kept by the abbot of the monastery and the other by the major-domo of the sacred palace. It is never opened without the written order of the pontiff, unless on the station in Lent and during the octave of the festival, when they are exposed on an altar in the church, over which is a painting of the Miraculous Deliverance of St. Peter from Prison. Eudisia, the wife of the Emperor Theodosius the younger, going to Jerusalem, received there the chains with which the apostle was bound by Herod. These she afterwards sent to her daughter, Eudoxia, to Rome, who gave them to the Pope ; he showed her another chain with which Nero had bound the same apostle. When the pontiff placed the chains near each other they became miraculously united, and form now but one chain. The different structure of the two parts of the chain is clearly marked. In honor of this miracle the festival of *St. Petrus ad Vincula* was instituted. Many miracles have been performed from time to time by those chains. On the last evening of the octave they are carried in procession round the church, and again placed in safe custody. In the sacristy are some beautiful paintings ; amongst these the famous *Speranza* by Guido. The monastery is inhabited by the canons regular of the Lateran, who were formerly the chapter of the Basilica. To this body belonged St. Dominic ; and

St. Patrick, the apostle of Ireland, is said to have been a member of it. Near this church is the site of the baths of Titus; though not so extensive as those of Diocletian and Caracalla, they were more admired for their architecture and ornaments. Only seven rooms of them remain, which were painted in arabesque; time has injured the paintings much. Near this spot stood the house and gardens of Mæcenas, and the houses of Horace, Virgil, and Propertius. All that now remains of these is merely the name. Proceeding onwards towards St. Mary Major's, you come to the church of St. Martino ai Monti. This church belongs to the Carmelites. The good taste with which its rich gildings, its marbles, its columns, and its paintings are arranged, make it one of the most beautiful churches in Rome. The aisles are divided from the nave by twenty-four columns of the Corinthian order of different kinds of marble. The landscapes on the wall are by Poussin, and two paintings near the altar of St. Mary Magdalen are by Francesco. The paintings in the chapel of the Blessed Virgin are by Cavalieri. Under this church, so resplendent with marble and paintings, is another, which shows the modest attire primitive poverty arrayed itself in. Christianity, which in early times hid itself in the caves and in the ruins of the old buildings, concealed itself here in the ruins near the baths of Titus. In this ancient church St. Sylvester held, A. D. 324, a famous council, in the presence of Constantine, St. Helen, his mother, and Calpurnius Piso, the prefect of Rome; 284 bishops were assembled at it. He held another here in the following year, at which there were present 225 fathers. There also the general council of Nice was confirmed by apostolic authority, and Arius, Sabellius, and Victorinus, were condemned, and their writings committed to the flames. There is in this subterranean church a beautiful mosaic, representing the mysterious Eve to whom God promises the victory over the

dragon. At her feet is Pope Sylvester, a happy witness of the result of this struggle. He is paying homage to the Blessed Virgin, under the title of the joy of the Christians. In the midst of other paintings of a very early date, is the pontifical chair of St. Sylvester. A small box, carefully preserved, contains the mitre, stole, maniple, and a sandal of the same Pope. How it completes the history of the place to find St. Sylvester receiving homage in the very spot where he contended for the faith! St. Sylvester lies surrounded with a noble army of martyrs, whose blood was shed for the faith for which he contended. A tablet, inserted in the wall, has the following inscription: "When Pope Sergius the younger occupied the pontifical throne, there were placed under this altar the bodies of Sylvester, Pope, and Fabian and Soter, popes and martyrs, and of the holy martyrs Anthimius, Sistanus, Pollion, Theodore, Nicander, Crescentianus and the blessed virgins and martyrs Sotera, Paulina, Memiro, Juliana, Cyrilla, Theophista, Sophia, and many others whose names are only known to God." All these bodies were brought from the catacombs of St. Priscilla on the *Via Salaria*. After returning our thanks to God for all these founders of the faith and liberty of the world, it was our privilege to see one of those stones which were fastened to the neck or the feet of the martyrs when they were thrown into the Tiber or suspended from trees; it seemed to weigh about forty pounds. Not far from this church are two other churches, which will be visited by the Christian pilgrim. One is called the Church of St. Laurence in *Fonta*. It is at the base of the Viminal, and marks the place where the saint baptized Hippolytus and all his house. It belongs to a confraternity under whose care this venerable spot is placed. On the Viminal Hill is the church of San Lorenzo in *Panisperna*. The church and convent belong to nuns of the Franciscan order. Over the high altar there is

a fresco of the martyrdom of the saint; but the subterranean church, which was formerly level with the street, will be the object of the pilgrim's visit. Behind an altar he will see the spot on which the martyr suffered. What emotions will the sight of this spot cause! Rome has indeed honored her martyred deacon with rich temples; but this will ever remain the spot to which the Christian will direct his footsteps, if he desires to kindle his bosom with love for one of Rome's noblest martyrs.

CHAPTER XVIII.

The Vatican.—The Library.—The Museum of Christian Antiquities.—The Sculpture.—The Paintings.—Rome the Patroness of the Fine Arts.

To describe the Vatican is indeed a vain task, so many accounts of it have been written, and every description will fall short of the reality. There Rome has collected all that is to be admired, from every age and from every clime. Here are statuary, paintings and antiquities, which will testify that she has been the patroness of literature and science. When the eye has beheld the wonders which are assembled here, it will look on other museums and other galleries of art with but little pleasure. Built at different times, the Vatican is rather a union of palaces. Not being able to visit all in one day, we resolved to confine ourselves to the parts which adjoin the Sistine and Pauline chapels. Our first visit was to the Library. In going to this we passed through a gallery, on each side of which are inserted in the wall inscriptions taken from the catacombs and from heathen tombs. How striking the contrast: one seems to have been erected to the *manes* of the dead; it breathes no hope, nor does it speak of any bond of holy fellowship, with which the living and the departed are knit together. On the Christian slabs you will see the dove with the olive-branch, the emblem of hope, and the words "*In pace*" on some, and on others "*Requiescat in*

pace" will tell you of the communion of saints, and of how the prayers of the living were in early times offered up for the dead. Of all the beauteous rooms in the Vatican, the Library may be placed amongst the noblest; in the antechamber, where the students follow their different learned pursuits, are the portraits of those cardinals who have been the librarians. From this room you pass into the large room of the library. You stand bewildered. The frescoes on the wall, the marble of the floor, the collections of beauteous presents made by the monarchs of Europe to the popes, which are placed between the pillars in the centre, recall to the mind some fairy scene, which it has read of but which it never supposed it would see realized. This room is 216 feet long, 48 broad and 28 high. At the end of the room, extending to either side are two galleries, 400 feet in length. All these rooms are surrounded with closets, in which are placed the books. The presents made to the popes are indeed magnificent. A pillar and a large piece of malachite from the Emperor of Russia, and a large vase of *Sevres* porcelain from Louis Philippe; two tables of Egyptian granite, a pillar of oriental alabaster, nine feet high, found on the Appian Way; a vase of oriental alabaster, more than four feet high, with its varying tints—a present from the Pasha of Egypt. A vase of malachite, with its pedestal, is the most wonderful of all; it is three feet four inches broad, and nearly the same in height, including the pedestal. As no piece of malachite was ever so large, you will look for the joinings; these a practised eye only can discover by the want of coincidence in the curved lines in which the layers of malachite are arranged; these with its rich green color, and the high degree of polish of which it is susceptible, impart a beauty to it which will charm the eye. The Vatican library surpasses all other libraries for the number of its Greek, Latin, and Oriental manuscripts. We were shown a few of the manuscripts, which, for beauty

of illumination and execution, seem to be the choicest works of the monasteries. We were also shown the manuscripts which the labors of Cardinal Mai have given to the world, and which will ever be monuments of his industry and learning. We also saw the famous manuscript of the Codex Vaticanus, an edition of which has never been given to the public, but which this learned cardinal had, previous to his death, prepared for the press.

But what interested us most was the famous book of Henry VIII. against Luther. At the end of the work is written, in the hand-writing of Henry himself, "*Anglorum Rex Henricus Leoni decimo mittit hoc opus, ad fidei testem et amicitiam. Henricus.*" We were also shown the autograph letters of the prince to Anne Boleyn,—a proof of the truth that it is the heart which makes the head bad. In the fourth room, to the left, is the Museum of Christian Antiquities, founded in 1750 by Benedict XIV. Here are the chalices of glass which were used in early times; many pontifical rings, the heads of crosiers, and the instruments of torture with which the early martyrs suffered. The crucifixes and the paintings of the catacombs will excite deep interest, and tell us of the unity of the faith and of the power of divine grace. The next room is hung with writings of the sixth century on the papyrus of Egypt. The beautiful frescoes on the ceiling, History writing on the back of Time, with Genius on one side and Janus and Fame sounding a trumpet on the other, will be looked upon with interest. In the last room, which was the private chapel of Pius V., there is a beautiful carved *Pris-dieu*, the gift of the Bishops of the province of Tours to Pius Nono; but we do not attempt to describe all the objects of interest which are to be met with in this part of the Library. Returning to the main room, before entering into the gallery on the right, I was much struck with the beautiful panelling in a new door which has been

lately erected there, and contains representations of the principal events in the reign of Pio Nono, connected with the improvements in the city and in the Papal States. The last of the rooms on this side contains a beautiful cabinet of cameos and antiquities of various kinds. We went through the numerous museums which make the Vatican the chief seat of the fine arts, and the names, dear to Catholics, confer eternal honor on the pontiffs. The museum Pio Clementino, which was formed by Clement XIII., Clement XIV., and Pius VI.; there is also the museum of Pius VII., the Egyptian, and the museum of Gregory XVI., which is a rich treasure of Etruscan antiquities, and contains the model of an Etruscan tomb. The collection of vases and golden ornaments is second in interest to none, if perhaps we may except that at Naples. Innocent XI., Leo IV., Julius II., and a number of other pontiffs, have made collections which attest the elegance of their taste and their love for the fine arts. It would require a volume to give a detailed account of all the precious objects which fill this vast saloon. Sarcophagi, statues, busts, bas-reliefs of every description and of the most beautiful workmanship. Near the tomb of the Scipios, as you ascend the steps from the musco *Pio Clementino*, is the *Torso*. This beautiful work is a fragment of a statue of Hercules, made of white marble, and found in the baths of Caracalla. It is said to have been sculptured by Apollonius, the son of Nestor, an Athenian. For many years it was the chief study of Michael Angelo. But of the group of the Laocoon every visitor is required to form his opinion, though it would be wiser to stand by and admire in silence the wondrous piece of workmanship. Pliny, when he has described this *chef d'œuvre*, adds, that it was placed in the palace of Titus, and that it was sculptured by three Rhodians—Agasander, Polydorus, and Athenodorus. For centuries no traces of it existed. Julius II. caused excava-

tions to be made in different parts of the city, when it was one day announced to the Pope that a group of sculpture, of exquisite workmanship, had been found near the ruins of the baths of Titus. As soon as it was seen by the *savans*, they declared it to be the group described by Pliny. At the discovery of this wonder of art, the enthusiasm of the city was raised to the highest pitch—the bells of the different churches were rung, the poets were ready to salute it with their sonnets, and it was carried in triumph, ornamented with flowers, through the streets of Rome. Tadolet received from the Pope a beautiful present of the works of Plato for his verses; and Felix de Fredis, who discovered it, was made an apostolical notary, and received a fixed revenue from the taxes collected at the Porta S. Giovanni. Thus in every age have the Popes shown themselves protectors of the fine arts, and the patrons of those who have advanced them. Nor must we pass by the statue of the “lord of the unerring bow,” called the Apollo of Belvidere. This justly celebrated statue has been looked upon as expressing the perfect ideal of material beauty. It was found at the end of the 15th century, near the *Porto d' Anzio*, and brought to the Vatican under the directions of Michael Angelo, by the orders of Julius II. If the sculpture of the Vatican represents the glories of antiquity, with no less wonder does the painting set forth the wonders of modern times. It would be impossible to name these, or even to describe them. When you have passed through the gallery of maps, you will come to the rooms which contain the famous tapestry made after the Cartoons of Raphael. You admire the genius of the artist who designed these. We must also admire the discrimination of the Pope, who discovered the genius of Raphael and rewarded it with royal favors. One day Leo X. called Raphael to him, and said, “I desire to ornament the walls of the Vatican with tapestry like that of Florence, which is executed with

such skill; you will please make some designs for me, of subjects fitted for this work. About six months after this, the Roman people, ever anxious for the advancement of the arts and sciences, hastened to the palace to hear the verses of Accolti. In the midst of the great applause which was bestowed on the poet, a stir is heard amongst the people at the arrival of Raphael, who came forward, and kissing the ring of the pontiff, presented him with twelve Cartoons, representing the principal events in the Acts of the Apostles, each of which was surrounded with a border, containing the principal events in the life of Leo X. All was hushed in admiration of these works of art. The Pope exclaimed "*Divino!*" This was immediately re-echoed by the entire assembly; but in the stanzas and the loggia of Raphael he reigns as a prince in his own state; fifty-two frescoes, executed after his designs by Caravaggio and Julio Romano, represent the principal events of the Old Testament. The Burning of the Borgo, the School of Athens, the Parnassus, and St. Peter in Prison, are frescoes which, when once seen, can never be forgotten. After visiting the paintings of the most celebrated masters, which are *chefs d'œuvre* in themselves, we came to the room in which the greatest wonders of all are kept. This gallery contains but few paintings, which perhaps are the richest in the world. Amongst these are the Madonna of Foligno, by Raphael, representing the blessed Virgin with several saints; the Coronation of the Blessed Virgin, painted by Raphael and designed by Julio Romano; the Communion of St. Jerome; and opposite to this, the first painting in the world—the Transfiguration, by Raphael. In this the spirit and the execution of the artist are all in the highest tone of Christian art. The history of this work is perhaps the most interesting episode in the life of the illustrious painter. Sebastian del Piombo was placed as a rival to Raphael, whose genius he admired much. He went to present to the Pope

the Resurrection of Lazarus, of which Michael Angelo had made the design, and which Sebastian was to execute in those colors of which he had stolen the secret from Vecelli, the Venetian. Both had combined together in order to conquer Raphael. This work was to be the one which they held out as a defiance to the favorite of Leo X. Raphael took courage, and accepted the challenge. He shut himself up for some weeks, and refused to see any of his friends. Soon the day for deciding the victory drew nigh. Rome uttered a cry of admiration and wonder, and said with Mengs, "It is a beautiful, the paragon of art, the *chef d'œuvre* of painting, the most sublime effort of the genius of man." Sebastian del Piombo allowed himself to be conquered, but such a defeat was equal to a victory. This, together with other wonders of the arts and sciences which astonish the world, had been transported by the orders of Napoleon to Paris, but after the Congress of Vienna, they were again restored to the Eternal City; but the eye never can be wearied at looking at this, the most wonderful work of modern genius. Here we have placed before us the deity and the humanity of our Blessed Lord. His power and glory are shadowed forth to us, as he is raised on high, all resplendent in glory, engaged in conversation with Moses and Elias. The apostles hide their faces, for they cannot look steadfastly at what is beyond the reach of mortal ken; but there, too, is suffering humanity, under the influence of demoniacal power. The father's and mother's anxiety to have their son freed from the demoniac; the finger of the apostle pointing upwards tells them he is there who can alone effect it, "for though His kingdom is an everlasting kingdom, and his dominion endureth throughout all generations, He lifteth up all that fall and setteth up all that are cast down." Such was our first visit to the Vatican. It would bear to be repeated several times, and still would leave us under the impression that much more remained to

be seen than what we had already seen—here genius, raised to the highest point, shows itself in a thousand forms, which, as a vision of a higher world, absorbs you and gives you life. All those who charge the Catholic church with designs to put out the lamp of knowledge, would change their opinions did they behold the gallery of the Vatican. When they see these wonders, they must allow that the popes have done much for the preservation of the monuments of antiquity, for the advancement of the fine arts, and for the cultivation of the sciences; but history for three centuries has not ceased to bear false testimony against the church. She describes Protestantism as the emancipator of reason, as the saviour of science, and as the promoter of literature. She introduces Protestantism as exclaiming, "To me belongs the glory of having discovered antiquity, of having created a taste for the beautiful, and of having rekindled the lamp of genius which Rome extinguished." Nothing is wanting to these glorious phrases but truth. Before Martin Luther learned Hebrew, or Melancthon taught Greek, or Ulric of Hutton had written his pamphlets; before Cranach had exercised his brush, in painting, or antiquity penetrated into Germany—all these were in full activity under the beautiful sky of Italy. When Leo X. died, in 1521, the name of Luther was but four years known, and before the Reformation had come forth from its swaddling clothes and its cradle, Italy had an Epic poem; when France, Germany, England, Spain, had no historian, Italy had its Poggio, its Aretin, and its Corio. Afterwards it pointed to Guicciardini and Paul Giovio, who were patronized by Leo X. When Northern Europe was seized with the idea of the Reformation, and broke to pieces the statues and works of art in the churches, and tore to pieces the manuscripts in the different monasteries, Italy possessed an ardent and passionate love for antiquity and for the fine arts. At Florence the people accompanied in procession a Virgin of

Cimabue, which they had discovered, and at Ferrara, repeated the verses of Orlando. In the Apennines, the brigands paid homage to the genius of Ariosto. When Luther gave the signal of revolt from the faith, Bandinelli created the group for the high altar of Sta. Maria del Fiore; Politien and Picco were interred after their triumphs in the church of St. Mark, and Michael Angelo had given existence to the Day, the Night, the Pensiero, and the colossal statue of Moses; Venice, Ferrara, Milan, Bologna, Parma, Ravenna, Florence and Rome, became lamps of art and science, which shed the brightness of their flame over the entire world. The dates and the names prove that the intellectual movement, beginning in Italy, traversed the Alps, and then divided itself into two streams, the one of which flowed towards France, the other towards Germany, and gave them both religious faith and political institutions. To the glory of conferring these blessings on these two nations, the papacy adds also that of having communicated an impulse to the scientific genius of modern times. This fact history tells us, and the Vatican confirms it. When anti-Christian philosophy would accuse Rome of being the patron of ignorance, she may indeed well point to her museums, to her galleries, to her institutions, and show that she has ever been patroness of the arts and sciences, and has placed their richest offerings in her temples, and treasured them round the tombs of her saints.

CHAPTER XIX.

The Aventine.—Temple of Janus.—Cloaca Maxima.

THE Aventine Mount, the last of the seven hills, remains yet to be visited. We reached the foot of the Capitol, and turning to the right, we came to the *Regione della Ripa*. This is situated in the centre of the city, on the banks of the Tiber, and consists of the ancient regions of the Aventine and part of the *Piscina Publica*, of the *Porta Capena*, of the *Forum*, and of the *Circus Maximus*. Passing by the house of St. Galla and the church of the *Misericordia*, both monuments of Roman charity, we came to the *Velabro*. Here, in ancient times, the newly-born children were exposed. It was formerly a gulf made by the Tiber, and it was necessary to pass it in a boat when going to the Aventine. Tarquinius Priscus is said to have drained it, and to have erected buildings on part of the place where it formerly stood. The remainder was occupied by the *Forum Boarium*, the *Forum Piscarium*, and the *Vicus Argiletus*, where Cicero possessed numerous shops, which he rented out, at a dear price, to the booksellers, the hairdressers, and the tradesmen who lived in this part of the city. At the entrance into the *Velabro* is the church of St. George, which is supposed to have been built in the sixth century on the ruins of the *Justiciary Court*, instituted by Titus Sempronius for judging the causes of the merchants of the *Forum Boarium*. It was restored by St. Leo II. and

Zachary, and possesses the head of the martyr, to whom it is dedicated, in a reliquary. Being a soldier from his infancy he became a superior officer in the army of Diocletian, who commanded him to worship the idola. For refusing to do this, he was crowned with martyrdom. The saint is represented on horseback, treading a dragon beneath him. By this, he says to us children of martyrs, "your duty is to attack the old serpent and to trample him under foot. God is with you as he was with your fathers." Near this is a small triumphal arch, raised in honor of Septimius Severus by the bankers and jewellers of the *Forum Boarium*. There are on the arch some basso-relievos, indifferently sculptured; near this, Bibiana and her sister Demetria were martyred. Demetria expired at the tribunal of the prætor, and Bibiana dying under the blows of the lictors, was abandoned to the dogs in the *Forum Tauri*, who respected the sacred body of the Virgin. Her remains were afterwards interred by the Christians near the Licinian Palace, the residence of St. Flavian. Near this also is the arch of Janus; it is the only remaining arch of those formerly called Jani, because they had four arcades alike, and is supposed to have been erected by Domitian. It is composed of large blocks of Grecian marble; each of the four sides is adorned with twelve niches. These arches served for places for the merchants to assemble in, and for altars for certain idols, without having any connection with the temple of Janus. This place is indeed rich in antiquities. Near this arch, a little to the right, is the *Cloaca Maxima*. It is supposed to have been built by one of the Tarquins, with the intention of draining the lower districts, and thus facilitate the communication between the Capitol and Aventine. It is constructed of large blocks of stone, joined together without mortar or cement. Each block is six feet long and three feet thick. The width of the sewer is twelve feet. It is twelve feet high. The de-

scription of Pliny is indeed correct, that a chariot might drive through it. Pliny, fifteen centuries ago, was amazed at it. It yet remains without any change. Its length is 2,500 feet. It was designed to receive the waters that flowed from the other drains in Rome. She esteemed it a part of her glory to have established such works as these. The most illustrious inhabitants did not deem it beneath their notice to be occupied with them. The censors, Cato and Valerius, disbursed great sums of money to have them made in the region of the Aventine, and in the other parts of the city where they were wanted. The magnificence of these subterraneous constructions is such, says Cassiodorus, "that they exceed all the wonders that other cities can offer. Here you see rivers, as if they were enclosed in mountains, running through stagnant lakes, and streams flowing through the openings capable of conveying large boats." Dionysius Halicarnassus says, that "the aqueducts, the public ways, and the sewers, impressed him more than any thing else with the magnificence of Rome." Not far from this ancient wonder is another object of antiquity, the church of St. Mary Egiziaca. It was formerly a temple, and is surrounded with eighteen pillars, all of travertine of the Ionic order, twenty-six feet high. Under John VIII. it was converted into a Christian church. The relics of the saints are under the high altar. It has been for a long time under the care of the Armenians, who celebrate their rites on certain festivals, and the inscription, placed on the left hand, mentions the fact of an Armenian merchant, who came to reside at Rome, having distributed a considerable fortune which he had made amongst the poor. The Catholic pilgrim cannot enter a church or even visit a ruin in the Eternal City, but he will meet with some object which will recall to his mind the blessings which Christianity has shed around it.

CHAPTER XX.

Theatre of Marcellus.—Church of St. Angelo.—Church of St. Mary in Cosmedin.
—St. Prisca.—Church of St. Sabina.—Church of St. Alexia.—Church of the
Knights of Malta.—Monte Testaccio.

THOUGH desirous of ascending the Aventine Mount, we were compelled to remain in the valley in order to examine the quarter of *St. Angelo*, which is in some measure connected with that of the *Ripa*. It occupies, in part, the old regions of the *Via Sacra* and the *Circus Flaminius*. The Theatre of Marcellus, or rather the ruins of it, is the principal object of attraction in this quarter. It was built by Augustus, and called after Marcellus, his sister's son. It was 395 feet in diameter, built of travertine, and could accommodate 30,000 spectators. The semicircular part on the outside was composed of four orders of architecture. Only a portion of the lower orders now remains. The lower part of it is divided into small buildings, in which different kinds of trades are followed. Between this and the Tiber and the ancient *Porta Flumentana* was the *Forum Olitorium*, which is now occupied by streets. The *Portico of Octavia* would never suggest to the modern visitor the idea of its being erected to the sister of Augustus, surrounded as it is by the Ghetto and the *Pescheria*, or the fish-market. The part that remains formed the principal entrance to it, and is ornamented with two Corinthian pilasters and four fluted columns. Adjoining this portico is the church of St. Angelo in *Pescheria*,

which was erected in commemoration of the apparition of St. Michael on Monte Gargano, in the kingdom of Naples, Sept. 20th, 439. Under the high altar are the relics of the noble saints of Tivoli, St. Symphorosa and her seven sons. The inscription which contains the account of this, with the list of other saints whose relics are in the church, begins thus:—"Nomina sanctorum quorum *beneficia* hic requiescunt." Here follows a list of saints of different ages and different stages in life. Thus has Rome filled her churches, making them sanctuaries and gates to the Eternal City, where dwell the glorious army of martyrs. Here also was the place near which the Flaminian Circus was situated. In this place the plebeian games took place. It occupied all the space between this and the church of St. Catherine di Funari; being used in the middle ages as a place for rope-making, it gave the name of *Funari* to this church, which now belongs to nuns of the Augustinian order. The church of St. Ambrose, near this, is situated on the spot where formerly stood the paternal house of St. Ambrose. Here St. Marcellina, his sister, after having received the veil from the hands of Pope Liberius, lived with other virgins who had adopted the same rule of life. We pass in front of the Ghetto and reach the valley, which separates the Palatine Hill from the Aventine, and which was formerly occupied by the Circus Maximus. The plan of this circus, of which we have a description extant, was undertaken by Cesar and completed by Augustus. It contained room for 800,000 persons, the seats rising in terraces above one another, like the Coliseum. On the outside were rows of porticoes above each other, the lowest being occupied with stalls. The places in the circus were assigned to the populace, according to Cicero. Only some masses of brick remain, which serve to support the seats. It filled the whole of the valley, now called *La Via di Circo*. Part of its site is now occupied

with the new gas-works, with the burying-place of the Jews, and the rest is covered with gardens and vineyards. The obelisk which stands before St. John Lateran was dug out here as late as the sixteenth century. Many valuable treasures of art may still be concealed there. The games of the circus and the chariot races are well known to every student of classical literature. The church of St. Mary in *Cosmedin*, erected near the site of the Circus, assures the pilgrim that humanity is now under a different rule to that under which it was formerly placed. This church is said to be the second in Rome dedicated to the Blessed Virgin. It is said to be built on the site of the temple of *Pudicitia Patricia*, into which only noble females unmarried were allowed to enter. Here St. Augustine is said to have taught rhetoric before going to Milan, and the Catholics of the east, pursued by the Iconoclasts, gave it the name of the school of the Greeks. Eight pillars of the original temple are still remaining. A. D. 772, Pope Adrian ornamented it magnificently, from whence it took the name of Cosmedin. Behind the high altar is placed an image of the Blessed Virgin, which was brought from the east in order to protect it from the insults of Leo the Isaurian. It is looked upon as a *chef d'œuvre* of Byzantine painting. Under the choir is a crypt, to which you descend by two flights of steps. Here is preserved the body of St. Cyrilla, the daughter of the Emperor Decius. She was in all probability only a freed-woman of the Emperor. There are here two hundred martyrs of every age and country, which are as attendants on the queen of heaven, and whose relics are in this church. Thankful, indeed, must we be to them for having delivered by their martyrdom the world from the corruption and false worship in which it had been plunged for so many centuries. We resolved first to take a view of the Aventine from the road which leads out to the church of St. Paul's, and which

is situated along the banks of the Tiber. As we were leaving the portico of the church, our attention was attracted by a large round piece of marble, shaped somewhat like a head with a mouth and eyes, which is called the *Bocca della Verità*, the mouth of truth. The common tradition is, that the hand was placed there in swearing, and that whoever swore falsely was unable to withdraw it. Opposite to us stood an old temple, which demands our consideration. It is usually called the temple of Vesta, which is supposed to have been built here by Numa Pompilius. Its diameter is 28 feet; it is supported by 19 fluted Corinthian pillars, of Parian marble, and is ascended by steps. The pillars are 32 feet high. For grace and elegance, perhaps, no building of ancient Rome is equal to it. Ascending the Aventine hill, we leave the cave of Cacus who was killed by Hercules for stealing his oxen, at the left. Before us, are the sites of the baths of Decius and Heliogabalus; the house of Vitellius, who excited the displeasure of the Romans; and the temple of Minerva, where the poets and the comedians assembled. Here, in later times, dwelt St. Sylvia, who is gloriously mentioned by St. Jerome, the mother of Gregory the Great. Our first visit was to the church of St. Prisca; near it was situated, in former times, the temple of Diana and the fountain of the fauns. Here St. Peter often enjoyed the hospitality of Aquila and Priscilla, two young virgins who were perhaps inmates of the consular family of Priscus. Prisca was aged 13 when she was baptized by St. Peter. The Emperor Claudius, being informed of this, had her brought to the temple to offer sacrifice to the idols. Upon her refusing to do so, she was thrown into prison. After being cruelly scourged, when brought a second time before the tribunal, she showed the same fortitude. This so enraged the Emperor, that he ordered her to be thrown into a caldron of boiling oil, and after this to be thrown into a dark cave,

whence she was taken only to be given to the wild beasts. A lion refusing to devour her, only excited the indignation of the executioner, who, after making her undergo still more cruel tortures, had her beheaded, near the third milestone on the Ostian way. She is regarded as the protomartyr of the West; so that the first blood that flowed in Rome was of illustrious descent. In the crypt is preserved the vase in which St. Peter baptized her. This church was consecrated A. D. 280, by Pope Eutychius, and repaired by Adrian I. and Calistus III. The present front was erected by Cardinal Justiniani, from the designs of Lombardi. Blood no less illustrious purified the place which had been so long defiled by the temple of Juno Regina. The church of St. Sabina is built in the place where she was martyred, in the house of her father. Having become a Christian through the instruction of a Christian woman who had charge of her, after her marriage she was interrogated by the order of the Emperor, and having confessed that she was a Christian, she was beheaded, after suffering cruel tortures. The early Christians raised an oratory over her tomb in the *Pagus Vindicianus*. In 425 a priest named Peter, an Illyrian by birth, built a church there. The following inscription mentions this fact: "Pauperibus locuples, sibi pauper, qui, bona vitæ presentis fugiens, meruit sperare futurum." The church was consecrated by St. Sylvester; and Gregory the Great appointed a station to be held there on Ash-Wednesday. Though the church was formerly ornamented with mosaics, it contains now but two; the one in the apsis representing our Saviour, on either side the cities of Bethlohem and Jerusalem. It is not known whom the other figures represent. There are three lamps, emblems of the glory in our Lord's life, and above nine doves. The other, situated at the end of the church, represents the four Evangelists, with St. Peter and St. Paul preaching the Gospel. In the crypt are the bodies

of St. Sabina and St. Seraphia, her instructress. The convent adjoining, formerly the palace of Honorius III., belongs now to the Dominicans, who have their novitiate here. Upon the façade are the names of the illustrious saints who have lived there: St. Dominic, St. Raymond of Pennafort, St. Hyacinth, and St. Pius V. The rooms of the latter are still here, and have been turned into a chapel. In the rooms of St. Dominic is also a chapel. The form of this room is not changed. It is about 10 feet long by 6 feet in width. It has been beautifully ornamented by the kings of Spain. In the centre of the cloister is an orange-tree, planted by St. Dominick. There is a beautiful church to the right of this dedicated to St. Alexia. It is built on the site of the *Armilustrum*, which was used for military exercises. According to Plutarch, King Tatius was buried here. In the church is the well from whence St. Alexis drew the water which he drank. Here also is the staircase under which he lived seventeen years, poor and unknown, in his father's house, after returning from his pilgrimage. A statue of marble represents the saint asleep, with a crucifix in one hand and a paper in the other. For seventeen years he had lived thus in his father's house. At his death a mysterious voice was heard in the churches of Rome, bidding them seek for the servant of God to pray for the city. After inquiring anxiously in prayer where he was to be found, the same voice tells them in the house of Euphemianus, who was the father of Alexia. The people go there in a crowd, and find him as he is represented by the sculptor. The Sovereign Pontiff goes there with the other nobles and the senate. At their request, the paper falls from his hand, declaring who he is. When read in the presence of his wife and parents, it caused much surprise to them. His body is placed with that of St. Boniface under the high altar. Over an altar to the left is the miraculous image of the Blessed Virgin, which told

the inhabitants of Edessa the merits of the saint, and bid him return home and live unknown in his father's house. Under the altar in the crypt are relics of St. Thomas of Canterbury and other saints. The church of the Knights of Malta adjoins this. It is now but seldom opened. It contains a tomb of a bishop of the Spirelli family. From the garden there is a beautiful view of the surrounding neighborhood. To the left of this is the gate, leading to Ostia. Between this and the Porta Trigemina was the *Navalia*, where the vessels came with their treasures and with their corn from all parts of the Mediterranean. Near the Porta St. Paulo is the English burying-ground; not far from which is the *Monte Testaccio*. It is formed of the fragments of vases, which were used by the Romans to preserve the ashes of the dead and to hold oil and wine in, and which being thrown here, are supposed, in the course of centuries, to have formed the present hill, which is 175 feet in height and 54 feet in circumference.

CHAPTER XXI.

St. Peter's.—First Oratory.—Church built by Constantine.—Building of present Church.—Chapels and Monuments.—The Dome.—The Grotto.—The Sacristy.—The last day of the year at the Gesù.

ST. PETER'S stands alone in the world, with nothing like to it. All descriptions fall short of it. The artist, the visitor, and the pilgrim will, as they first behold it, seem disappointed. The mind accustomed to grasp other objects, as it looks on this, feels disappointed—it is too colossal for it. It is only as it has familiarized itself with it that it "becomes expanded by the genius of the spot," and capable "of breaking to piecemeal the great whole, and making them separate objects of contemplation." Then when the mind has mastered its various details, and "got by heart its eloquent proportions," it will see "the glory which at once upon thee did not dart." Of all the quarters of Rome, the Vatican was most defiled by heathen superstitions and wicked practices. The temple of Apollo and the palace of Nero justify the application of "*infamibus locis*" to this region beyond the Tiber. This same spot God has, in His all-wise counsel, chosen to be the place where the most august temple in the universe should be erected. The bodies of the martyrs whom Nero had put to death, had been deposited in the grottoes made by the Christians, in the neighborhood of the circus and the imperial gardens. St. Peter, being martyred also by the cruel tyrant, was laid in the same spot, amongst those who had been his

children in the faith. Over these sepulchres St. Anacletus, the successor of St. Peter, erected an oratory, where for three centuries the prayers and the devotions of the faithful were offered during the persecutions which the church underwent. Constantine resolved to change this primitive oratory into a temple worthy of the Prince of the Apostles. On the day fixed for the beginning the work, the Emperor came to the Vatican, and, laying aside his diadem and his royal attire, opened the foundations and took out twelve baskets of earth, in honor of the twelve Apostles. The body of St. Peter was taken from his tomb and placed in a silver shrine. St. Sylvester divided the body of St. Paul, and placed half of this under the altar with St. Peter's, and the other half in the church, on the Ostian Way, which Constantine erected to him. The stone is in the subterranean church of St. Peter's, on which St. Sylvester laid the bodies of St. Peter and St. Paul. The silver shrine in which the bodies of the saints were placed, was enclosed in another of bronze gilt, which was enriched with a cross of gold, of 150 pounds in weight. The church erected by Constantine was divided into five aisles, by a great number of marble pillars. During eleven centuries this church underwent a great many repairs. In the subterranean church there are in one of the chapels several frescoes of the altars, or of the *ciborium*s, as they were called. In 1450, Nicholas V. wished to erect a temple worthy of the Eternal City, and began the work under the direction of the famous architects of the day; but at his death it was not raised more than four or five feet above the pavement. It was not, however, continued until the time of Paul II. Julius, who had a taste for great enterprises, selected the plan of Bramante, and four enormous pillars were raised to sustain the cupola, which he designed to place in the middle of the church. After the plan undergoing different modifications, it was committed by Paul III. to the hands of

Michael Angelo, who again reduced the plan to that of a Greek cross, the original design being that of a Latin cross, and made the design for the cupola which he began to execute. A fresco in the gallery, on the left hand of the library, will show that his design was to make the front like the Pantheon, in order that the dome might be seen from the piazza. The cupola was finished under Sixtus V., by James Della Porta. Under Paul V., Carlo Maderno executed the present front, and made it a Latin cross, after the original plan of Bramante. Pius VI. perfected the work, by employing Marchionni to build the sacristy. The church was consecrated by Urban VIII., Nov. 18, 1626. Thus it appears that 176 years were spent in building it, at a cost which shows how Rome honors her apostles. The diameter of the dome is 195 feet; from the pavement of the church to the top of the cross is 484 feet; from the entrance to the chair of St. Peter is 613 feet. At the transept the width is 450 feet; the nave is 88 feet wide and 146 feet high; the aisles are 24 feet wide. On the floor of the church are marked the length of the most famous modern basilicas. The largest of these is St. Paul's in London, which is 500 feet in length, While the other churches are called either *templum*, or *basilica*, St. Paul's is called *fanum*. The nave is separated from the aisles by eight pilasters, sustaining four large arches on each side, which correspond with as many chapels. In each of the pilasters in the nave are two fluted Corinthian pilasters of white marble, 83 feet high, which support an entablature which runs round the church. Between these pilasters are niches, containing statues, 16 feet high, of the founders of the different religious orders. On the sides of the large pilasters which support the arches, are medallions of the Popes, sustained by two children in white marble. Between the medallions are two children, holding the emblems of the Papal power, sculptured by Bernini, by order of Innocent X.,

to whose arms the doves on the pilasters refer. The holy water vases are supported by angels six feet high, though on the first beholding them, as you enter the church, you will suppose them to be of the ordinary height of little children, so great is the size of this building. The letters round the dome, TU ES PETRUS, are six feet in length. The pen in the hand of one of the Evangelists, who are placed at the four corners, is of the same length, though they appear to be of the ordinary size. The mosaics are perhaps amongst the wonders of St. Peter's. The dome is covered with them; and the altar-pieces are all of mosaic, save the painting which is over the altar opposite the entrance to the sacristy. The making of these is a mystery. You visit the manufactory at the Vatican, and you see the artist placing side by side, in the Roman cement, small pieces of colored glass, and you are not able to comprehend how he selects the exact color which will answer the purpose, and give the tint requisite to form the picture, or how his mind can shadow forth the new creation, and form it in all its perfection. The floor is composed of marbles of various colors, arranged in ornamental forms. The roof is stuccoed in sunken squares or panels, richly gilt. It is nearly a semicircle. When one goes to St. Peter's to admire the wonders, he is bewildered—he knows not where to begin. There is a story told of a foreigner who came to see it: He stood in the vestibule, admired every thing, looked at the two equestrian statues of Charlemagne and Constantine, praised the mosaic over the doorway, which represents St. Peter guiding his bark through the waves—that beautiful mosaic which Cardinal Baronius each day, during thirty years, venerated as he entered St. Peter's,—and returned to tell his friends he had seen St. Peter's. They soon found he had seen only the vestibule, and on the morrow he went to see that church, whose gates are ever open; but no description can convey a true idea.

A distinguished Cardinal told me, that one day when the Austrian troops, amounting to ten thousand, were in Rome, he went to see them hear mass at St. Peter's. He entered St. Peter's, and at first he could not see the ten thousand men; at last he found them in one of the transepts. If you begin at the left of the church, you will see the *pieta*, the dead Christ on the lap of the Blessed Virgin. This is Michael Angelo's first performance, and was executed when he was only 24 years old. To the left of this is a chapel, in which some valuable relics are preserved—amongst them, a portion of the holy cross, which Constantine placed in the front of his helmet. After the chapel of St. Sebastian, you come to the chapel of the Blessed Sacrament. The tabernacle on the altar is in the form of a round temple, decorated with twelve pillars of Lapis Lazuli. It is twenty feet high, and was executed from the designs of Bernini. The two angels of gilt bronze, which ornament the sides, were also designed by him. In this chapel is the tomb of Sixtus IV., made of gilt bronze, with basso-relievos by Pollajuolo. The mosaics of the cupola are from the designs of Cortona. On again entering the church, you come to the chapel of the Madonna. Over the altar there is an ancient image of the Blessed Virgin, called *del soccorso*. In this chapel, to the right, is the beautiful monument to Gregory XVI., which was erected in 1854. In the transept is the chapel of St. Processus and Martinianus, where the Pope washes the feet of the pilgrims on Holy Thursday. At some distance to the left is an altar, with a mosaic of St. Peter walking on the water, and our Saviour coming to him. Opposite this altar is the magnificent monument of Clement XIII., executed by Canova. The Pope is represented kneeling in prayer; Religion is holding a cross, and Genius is seated near the sarcophagus, with a torch. In the front are two figures in basso-relievo, representing charity and fortitude. At the base are

two crouched lions, perhaps the most beautiful in modern art. The mosaic over the altar of St. Petronilla, representing her exhumation, is considered the most beautiful in the church. In the nave, at the extreme end, is the chair of St. Peter's, placed on high, and enclosed in a beautiful bronze chair. This is the same chair which the apostle used in the house of Pudens the Senator. It was for a long period preserved in the grotto, near the tombs of the Apostles, and was placed by Alexander VII. in its present position. It is supported by four colossal figures in bronze, which represent the four doctors of the church. At each side are the superb tombs of Paul III. and Urban VIII. On going down the church, on the right, you see the beautiful basso-relievo of St. Leo, ordering Attila not to approach Rome. Under this altar is the body of the saint. On the next altar is an image of the Virgin, called *della colonna*, because it was painted on one of the columns of the chapel of the Blessed Sacrament in the old church. A little further to the right is the beautiful monument of Alexander VII., Bernini's last work. The immense marble drapery is beautifully arranged over the doorway. Opposite this is the only large painting in the body of the church, representing the fall of Simon the magician, painted on slate by Vani. In the transept is the altar of St. Simon and St. Jude. The beautiful monument of Pius VII., by Thorwaldsen, here meets the eye. The chapel near this will be visited with interest. Under the altar is the body of Gregory the Great; the mosaic over the altar represents one of his miracles. The chapel of the choir is filled with stalls made of walnut, and contains the famous altar by Mosca. Over the altar, under which are the relics of St. John Chrysostom, is the beautiful mosaic of the Conception of the Madonna, which was crowned by Pio Nono when he defined the dogma of the Immaculate Conception. As you enter the church, to the right, over the door-way leading to

a gallery in the chapel of the choir, is the body of Gregory XVI. Here is placed the body of the Pope that reigned last; for, like the custom formerly preserved at St. Denis, near Paris, the dead did not descend to the tomb until after the decease of his successor. The monument of the Stuarts ornaments the Chapel of the Presentation—it is the work of Canova. The door opposite the tomb leads to the roof of the church and to the cupola. We have now arrived at the chapel opposite the Picta—this is the chapel of the baptismal font, which is twelve feet long and six feet wide; it was found in the forum, and was formerly used as the covering to the tomb of *Otho II.* Now we have made a tour of the church, and seen it part by part—still how little are we able to conceive of its real beauty and of its grandeur: the marble pillars, more than 100 in number; the 29 altar-pieces, costing each more than 20,000 dollars; the 135 statues and the 20 monuments, some of which cost 30,000 dollars. The choir of St. Peter's is before you. Along the nave are the statues of the founders of the religious orders; in the centre, the confessional of St. Peter's; near this the statue of the saint, placed there by St. Leo. You will go with other pilgrims to kiss the foot of the statue, thus showing your love and submission to the church, for here miracles have been wrought. You will see a fresco of one in the subterranean church, which took place when Benedict XIV. was a canon of the church—of the poor cripple who rises from his litter, cured, to kiss the foot of the statue, without the help of those who brought him there. As you look up in the dome, the glories of it will tell you of the glories of the church triumphant, and of the cross, which reigns supreme over all. But all these beauties minister but to the wondrous sacrifice which each day is offered on the altars, from early dawn to noon, and to the relics which are treasured here. From the gallery over the statue of St. Veronica is shown, on Easter Sun-

day and on other festivals, a relic of the cross, part of the spear which pierced our Lord's side, and the handkerchief of Veronica. Here is part of the veil of the Blessed Virgin, relics of St. John the Baptist, St. Anne, St. Joseph; the bodies of St. Peter, St. Paul, St. Simon, St. Jude, and relics of St. Andrew, St. James the Greater, St. Bartholomew, St. Luke; the bodies of thirty-five popes, confessors or martyrs; the bodies or notable relics of eleven bishops and doctors, and martyrs of every age and country, too many to enumerate. Such are the inhabitants of St. Peter's; such the witnesses who receive us, and the brethren who welcome us, and show us their palms and their crowns. Unhappy the visitor who has eyes and who sees not these things, who has a heart and understands not these things, for no other place presents such a holy and august assemblage, or is a more perfect pattern of heaven on earth. Nor here are the wants of the soul suffering from sin forgotten. The children from any part of the Eternal City can here be washed in the waters of baptism. Here are the penitentiaries speaking all the languages of Europe. The *Lingua Greca*, the *Lingua Anglicana*, and the names of the other languages over the confessional, tell you where to go. The rod which is extended from it tells you he is there. Should you kneel and be touched with this on the head, you receive an indulgence of forty days. At the altar of the Blessed Sacrament is the chaplain, ever ready to administer to you the bread of life. From early dawn to the *ave*, the doors are ever open to receive the worshipper, and there he can pour forth his prayers in that temple which stands alone, with nothing like to it, and the worthiest of the Most High. But St. Peter's is not yet visited. You ascend the dome by the spiral staircase, so easy of ascent that a carriage could be brought to the roof of the church, you see the names of those crowned heads of Europe who have from time to time ascended this. The dome astonishes you

by its construction, being all double, and by the easiness of the ascent. Before you is the city of the Cæsars; and the country around, once magnificent, is now the picture of desolation. You descend; and under the church in the grotto, as it is called, you walk on the pavement of the old church. You visit the tombs of the apostles, decorated with precious marbles and bronze basso-relievos, representing various events in the lives of St. Peter and St. Paul. Here also are four small chapels, corresponding with the pillars of the nave. Here are the tombs of the pontiffs, of emperors, and of the Stuarts, made at the expense of George IV., and many precious remains of the old church. But still you have not seen all. You enter the sacristy. Here are the sacristy of the canons, of the beneficiati, and the chapter-room. There are two chapels, which contain some beautiful paintings. In the chapter-room is a large statue of St. Peter. But the treasury contains riches which will astonish the visitor—vestments such as cannot be had elsewhere, the dalmatic in which Charles V. was crowned, the chalice presented by the Cardinal of York, all resplendent with jewels, worth at least 20,000 dollars; the remonstrances, the candlesticks, and the statues of the apostles, the only ornaments which are ever placed on the high altar. There he will see how every thing is in perfect harmony with the wondrous temple we have just taken a cursory glance at, and the pilgrim will return to his home and think on all he has seen. In the years to come he will remember his visit to St. Peter's, and he will look back upon it as one of the bright spots with which Providence has cheered his pilgrimage through life.

But it is the last day of the year, and the concourse in the piazza tells us the Holy Father is about to go out. We soon learn he is going to the Gesù, to assist at the solemn benediction, which is always given there on the last day of the year. An immense number of persons are assembled in

the piazza before the Gesu, to see the Holy Father. All was quiet, for the Italian crowd partakes of the character of the Italian people, and is all gentle and quiet in its movements. Two dragoons, galloping quickly up the *strada papale*, announced the approach of the Holy Father. A slight murmur was heard amongst the people, and all knelt as he gave his blessings on each side of the carriage-way. He goes into the house of the Gesu, and soon the solemn procession entered the church, the Holy Father kneeling at a faldstool before the altar, the cardinals at each side, with their train-bearers in two rows. The solemn pealing of the organs is heard, and the cardinal vicar intones the *Te Deum*, which was sung by the choir, and after this the *Tantum Ergo*—then followed the orations, when all were bowed in solemn stillness, the sublime tones of the organ alone being heard, when Christ himself came to bless His people at the close of another year.

CHAPTER XXII.

First day of the year.—Baths of Caracalla.—Farnesian Bull.—Church of St. Sixtus.—Church of SS. Nereus and Achilles.—Church of St. John of the Latin Gate.—Temple of Mars.—Tomb of the Scipios.—Columbaria.—Arch of Drusus.

In the street might be heard every where this morning, *Buon, capo d' anno*, the phrase by which the Romans salute each other on this day, wishing each other a good beginning of the year. As in other parts of the world, the number who gave these good wishes were more numerous than those who received them. All seemed equally happy, though the first day of the year is not, as it is in other places, the day for receiving visits and for paying them, thus superseding in some measure the solemnities of Christmas; but in Rome Christmas is every thing, family reunions and family meetings generally taking place at that time. The day is celebrated by a capella at the Sistine; and there is also high mass in the churches attached to the religious communities. The crib and the young orators in *Ara Cali* bring many persons there in the afternoon; but almost every church and every community has its crib, which the faithful visit with pleasure and with devotion. Before beginning to make new explorations, we resolved to visit some portions of those we had omitted, under the Mount Aventine. In the region formerly called the *piscina publica*, are the baths of Caracalla—there we bent our footsteps to-day. It having become customary for

the wealthy inhabitants of Rome to spend a part of the year at Baia, and at other watering-places, the Emperors had resolved to give those who could not afford to go there the same benefits which the rich enjoyed at those expensive watering-places, and to combine warm baths with the use of the other baths which were to be had there. But, as the people who frequented these places were accustomed to spend their time in amusement, and throw every care aside, these baths, which Augustus and Agrippa, whose great object was to keep the people in comfort and in good humor, built, were furnished with all kinds of amusements and games, and even with libraries. They were, in reality, institutions where the people might while away their leisure hours in ease and comfort, and were particularly fitted to extinguish the monotonous spirit of the people, and to tame them by the enjoyments of life. One emperor after another contributed to the number already existing, to prevent the people being obliged to go to a distant part of the city. In a short time each quarter became provided with its own baths. The baths of Caracalla were smaller than the baths of Diocletian, but more extensive than those of Titus. They were beautiful both as respects the architecture and the ornaments. There were two stories—the first used for the baths, the other for the different amusements. The principal front looked towards the east. There are still remains of the porches added by other emperors to adorn this building. The marbles and the mosaics were exceedingly beautiful, the baths were capable of accommodating 3,000 persons. There were two things which particularly distinguished these baths—the large hall and the statues which adorned it. Modern architects confessed their inability to construct a *sala* like this, which would be at the same time so strong and so beautiful in its material parts. It was 600 feet in length, and 430 in width. The *chef d'œuvre*, which has been placed in the museum of

Naples, is a proof of the beauties of the statuary which were in this *sala*. This wondrous piece of statuary is called the Farnesian Bull. It consists of a group of figures: a large bull on his hind legs, preparing to make a bound, is held back by two men standing on each side of him. The recumbent figure of a female, whose tresses are interwoven with a rope, which is fastened round the horns of the bull, seems to indicate that her sons held back the animal from springing on her. It was sculptured out of a single block of marble by two Grecian artists, Apollonius and Tauriscus. The block must have been at least 10 feet by 18. It was brought from Greece to these baths, and, after being buried there for fifteen centuries, was finally conveyed to the museum at Naples. Not far from the baths of Caracalla is the church of St. Sixtus, remarkable as being the first convent in which St. Dominic established the clausura of the Dominican nuns, which are now in St. Dominico and Sisto, on the Quirinal. Here also was the madonna said to be painted by St. Luke, which has been taken to St. Dominico when the nuns were removed there by St. Pius V. The church was restored by Benedict XIII., who consecrated the altars in it, and built in the adjoining convent rooms for himself. Here he used to make his retreats, and retire at times for religious meditation from the cares of the Vatican. The convent has for some time been uninhabited, and belongs to the Irish Dominicans of St. Clement's. It was formerly the novitiate, but the *malaria* obliged them to remove from it. One room in it will be visited with interest—the room in which St. Dominic performed two of his most wondrous miracles. These are described in frescoes on the walls, executed under the direction of the present Prior, whose interest for the Irish community, and for the memory of St. Dominic, cannot be too highly commended. There is also an altar in this room, which has long been used for a chapel and was consecrated by Bene-

dict XIII. In the church is a slab, which will be seen with interest by every admirer of the Dominican order. It has been erected by the present prior to one of the propagators of the faith in Ireland, and one who deserves well of his country.

Under the high altar are the relics of St. Sixtus, and other saints. As the pilgrim turns away from beholding this church, he will think how Rome honors her saints, though circumstances may have arisen to prevent their sanctuaries being frequented by crowds of daily worshippers. The church of SS. Nereus and Achilles, on the opposite side of the Latin Way, will also demand a visit from the pilgrim. Flavella Domitilla, the niece of the consul Flavius Clemens, was baptized by St. Peter. She had in her service two brothers, Nereus and Achilles, who were baptized also by the Apostle, and they persuaded her to consecrate her virginity to our Lord. When it was known that they were Christians, they were sent as prisoners to the island of Pontia, and were martyred at Terracina; their bodies lay for a long time in the catacomb of St. Pretextatus, on the *Via Ardea*. This church was built by St. John I., about the year 524, and the bodies of the saints were placed in it. In 1597 Cardinal Baronius restored it, taking care to preserve its ancient form, and leaving injunctions to his successors to do the same. He also brought back the bodies of the saints which Gregory IX. had placed in the church of St. Adrian. The baldachino is supported by four pillars of African marble. The two ambones are well preserved and beautifully executed. In the choir is the chair of marble from which Gregory the Great is said to have preached the 28th homily, part of which is graven on the back of the chair. The mosaic of the apse, which is a representation of the transfiguration, is of the date of 706. To the left is the annunciation; to the right is the Blessed Virgin holding the Infant to her breast; an angel

stands near, in the attitude of adoration. For more than 1,000 years the divinity of the Son and the maternity of the Mother are represented in this mosaic. The church of St. John of the Latin Gate will also receive a visit from the pilgrim, though the gate be now closed, and it may bring him somewhat out of his way. The convent is now unoccupied, and the church is kept in a good state of preservation. Here is the spot where St. John was, as Tertullian records, thrown into a caldron of boiling oil, whence he came forth unharmed. A neat chapel has been erected over the spot, through the liberality of a French bishop, who was the cardinal titular of the church. Others will visit this spot to see the *Columbaria*, or the tombs of the Scipios; but the Christian pilgrim will visit these spots for the traditions connected with them, and for the wonders which they still contain. Where the church of St. Sixtus now stands, was formerly the temple of Mars. It was outside of the walls before the addition made by Aurelian. Here the senators assembled to give audience to the generals, who demanded the honors of a triumph for their victories. The tomb of the Scipios was discovered in a vineyard, between the road leading to the Latin Gate and that to the gate of St. Sebastian. The *Via Appia* took this course. The present soil is many feet above the ancient level. The tomb of the Scipios was the first on the *Via Appia*. As far as *Aricia*, monuments were erected on each side of the way. These were subsequently destroyed by the barbarians, and for centuries it presented but the aspect of a district of broken tombs. Through the liberality of Pio Nono, the *Via Appia* has been excavated, and the tombs restored, as far as it could possibly be done. The tomb of the Scipios consisted of two stories—one only now remains, and the other is buried under the earth. In this were found the sarcophagus of peperino, now in the Vatican museum; a bust of the same material, crowned with

laurels, and another of white marble. The *Columbaria*, called so from their resemblance to dovecotes, were also on the *Via Appia*—one of these was for the freedman of Augustus. They are now under the level of the present surface of the ground. They consist of a chamber, in which are small holes arranged around it, in which were placed the urns containing the ashes of the deceased. The arch of Drusus is built of travertine, and adorned with two pillars of African marble; it is near the present *porta di St. Sebastiano*, and must have been used as part of an aqueduct to bring water to the baths of Caracalla, as the arches on each side seem to indicate. The *Porta Capena* was at the foot of the Cœlian Hill. The *Via Appia* and the *Via Latina* began at this gate. Over the gate there ran an aqueduct, which must have been damaged in the reign of Domitian. Juvenal calls it the *Madida Capena*. This portion of the city is rich in classical and in Christian associations. For one object the ordinary visitor will go there; to him the holy associations of this spot will be only like the clouds which darken the brightness of the sun. Far different will be the feelings of the Christian, he will not despise the classical associations of the spot, but they will be second to the holy associations. The place where St. Dominic performed those miracles will be dear to him; the spot where St. John was preserved for the glory of the church will be venerated by him; and the church of Nereus and Achilles will be to him a witness of the unchangeableness of the faith, and of the fitness there was in making Cardinal Pole, the last Archbishop of Canterbury, the titular of it.

CHAPTER XXIII.

Region of the *Via Lata*.—Church of the *Santi Apostoli*.—Fountain of Trevi.—
Church of St. Anastasius.—Church of St. Marcellus.—The Doria Palace.—
Church of Sta. Maria in *Via Lata*.—*Piazza di Venezia*.—Church of St. Mark.

THE ancient region of the *Via Lata* presents many objects worthy of visiting. To this we wended our way, resolved to see its many wonders. The *Via Lata* extended from the forum of Trajan to the fountain of Trevi. In the *Via di Marforio* is the monument which the Senate erected to Caius Publicius Bibulus, A. D. 545, on account of his merit. It has on it the following inscription: "C. Publicio L. F. Bibulo, æd. pl., honoris virtutisque gratia, Senatus consulto populiq[ue] jussu, loco monumenti, quo ipse posterique, ejus inferrentur publico datus est." The monument is made of travertine, and adorned with four pilasters, which support a fine entablature. Near this the archeologists place the *Forum Suarium*, which was surrounded by superb galleries; only the remembrances of these now remain, and the site is occupied by the church of the *Santi Apostoli* and the convent adjoining, which is inhabited by the Minor Conventualists. The entrance to the church is under a portico, from which three doorways lead to the church. The pilgrim will see a noble reminiscence, on the threshold of the temple, of Gregory the Great having preached two of his homilies in this church. The painting of the Blessed Virgin and the Infant is very ancient. The bodies of St. Philip and St.

James the Less are under the high altar. Before the altar is a grating, under which are placed the bodies of five martyrs which were brought from the catacombs of St. Apronius on the Latin Way, under the altar of St. Antony, is the body of St. Eugenia and St. Claudia. The number of saints whose relics are here make this one of the most noble sanctuaries in Rome; it would be tedious to name them all; it will be enough to say, that here are relics of St. Lawrence, St. Vincent, St. Gregory the Great, St. Gregory VII., St. Charles Borromeo, St. Bernardine of Sienna, St. Francis of Assisium, St. Anthony of Padua, St. Augustine and St. Praxedes. This church was built by Constantine, and was repaired in the beginning of the last century by Fontana. The aisles are divided from the nave by Corinthian pillars. On the ceiling is a painting of the triumph of the Franciscan Order. In the chapel of St. Anthony there is a fine painting by Luti. The altar-piece of the high altar is by Muratori: it represents the martyrdom of St. Philip and St. James. Over the door of the sacristy is the monument of Clement XIV.; it is by Canova. The figures of Temperance and Clemency are beautifully designed. The paintings in the chapel of St. Francis are well executed; they are by Chiari. The Descent from the Cross, over the altar of the last chapel, is the famous piece of Francis Marino, of Palermo. Near the fountain of Trevi, which for beauty and workmanship exceeds any perhaps in Rome, was the house of Martial and the Temple of the Sun, in which Aurelian deposited the spoils he brought with him from the East. The water which supplies the fountain of *Trevi* (named so from its having three openings in former times) is called the *Aqua Vergine*, and was originally conveyed to Rome by Augustus for his baths near the Pantheon. Clement XII. altered the ancient form of the fountain that had been made by Nicholas V., and adorned it with statues and basso-re-

lievos of stuccoes, which Clement XIII. afterwards replaced with marble ones. The side of the Palazzo Poli, which is ornamented with four columns and six Corinthian pilasters, gives a beautiful effect to the fountain, which flows from a pile of rock into a large marble basin. The church of St. Anastasius and St. Vincent, near the fountain, the front of which is decorated with two rows of pillars, adds to the effect of the whole. This church and convent now belong to the order of St. Camillus de Lellis, and is the novitiate of the order. The interior of the church is elegantly decorated, and in the vaults underneath are the exuviae of the pontiffs, which are deposited here, as the Quirinal Palace is within the boundaries of the parish. On retracing our steps to the *Santi Apostoli*, we come to the church of St. Marcellus, which has its front on the Corso. The convent adjoining belongs to the *Servites*. The church was erected in 1597, from the designs of Sansovino, except the front, which was erected by Fontana. St. Marcellus had been condemned by the Emperor to keep the wild beasts, which were shut up in an enclosure. For nine months he had been thus employed, when the Christians delivered him, and St. Lucina concealed him in her house, which was situated where the church now stands. Here the faithful were wont to assemble. Lucina made a donation of her house to the pontiff, who changed it into a church. Maxentius hearing of this, arrested the pontiff again, and placing wild beasts in the church, sent him to take charge of them. Here the want of the necessaries of life and the privations which he endured, put an end to his existence. He was interred in the catacombs of St. Priscilla, on the *Via Salaria*. His body was afterwards brought back to this place, and placed under the high altar. Near it is the body of Phocas. Under the altar of the chapel, dedicated to St. Paul, is part of the body of St. Felicitas, the heroine of Carthage. Besides these, there are other objects which will

attract the attention of the faithful; the first is, the miraculous image of the Blessed Virgin, crowned by the chapter of the Vatican, to whom it belongs to decide the fact of the miracle and to crown the image. In Rome and Italy, when any supernatural grace has been obtained from the Blessed Virgin, it is usual to crown the image before which the prayer has been offered, by placing a circle of gold, silver, or precious stones round the head of the Blessed Virgin. By this means devotion is increased by recalling the fact of blessings being obtained through her intercession. The appearance of this to the foreigner is strange; to the Roman, it increases his devotion to her who is his patroness. Another object which will be seen with interest is the tomb of Cardinal Consalvi, the faithful minister of Pius VII. This is placed in the Chapel of the Crucifix, where the illustrious diplomatist wished to be laid, near his brother. Another interesting object is the miraculous crucifix, which has become so famous that it will be a strange circumstance if some faithful person is not found praying before it. On the 22d of May, 1519, the church was burned, and the crucifix was the only object found uninjured. It was in its usual place, with the lamp burning before it. A confraternity, called the Confraternity of the Most Holy Crucifix, has been formed in connection with this chapel. At the opposite side of the street is the Doria palace, famous for its galleries of sculpture and painting, and for the beauty of its architecture. It consists of three buildings; the one opposite the *Piazza di Venezia* was built after the designs of *Amali*, that in the *Corso* after the designs of *Valvasori*, and that facing the Roman college by *Cortona*. In any other city of Europe it would be separated from the other buildings, and its architectural beauties set off to more advantage; but in this street of palaces it is passed by as one of the ordinary buildings. Its galleries will be described when we come to speak of the private galleries

of Rome. Adjoining this palace is the church of St. Maria in *Via Lata*. A church was built here in the time of Constantine. This present edifice was rebuilt in 1660, from the designs of Cosmo, De Bergamo, and Peter Cortona. The front is formed of two orders of pillars, Corinthian and composite. The interior, not equal in extent to one of the large churches, will be admired for its chaste and beautiful appearance. The altars are rich in marble and paintings, and the stalls of the chapter are skilfully carved; but the pilgrim will not linger long here, for there is something nearer which will attract his attention. He will desire to tread the ground which the apostle walked on, and to enter those chambers where his voice was so often heard. Underneath the present church is the place where St. Paul "remained in his own hired lodging." It was then on a level with the streets of the ancient city; but the accumulated ruins of the city, which has been so often sacked, have buried it beneath the present level of the street, and now you descend to it by steps, which are near the entrance to the church. Here St. Luke is said to have written the Acts of the Apostles. Here Onesimus, Onesiphorus, and others whose names are famous in the church, associated with the apostle. Above the entrance is written:—"Quum autem venissemus Romam permissum est Paulo, manere sibi cum custodiente se milite." In this room many of those events took place which we read of in the New Testament. St. Peter, no doubt, often visited the holy men here who were with St. Paul. How fervent the prayers, how holy the councils which have been taken together in this place! There is now an altar erected in it; and in another part of the room, opposite the altar, is a column of granite, with a chain round it, by which it is said Martial, the jailer, before his conversion, bound St. Paul. There is carved near it these words: "Sed verbum Dei non est alligatum." At the other end of the prison there is a

stream of pure water, always as cold as ice, which the Apostle caused to flow miraculously for the purpose of baptizing Martial and his companions. In this church one of the most ancient of the deaconries in Rome was established. It dates as far back as the early successor of the apostle; whilst the authority of the pontiffs has thus consecrated this illustrious prison, the zeal of the Christians has not ceased to adorn it. The church has become one of the most beautiful sanctuaries in the holy city. A legion of martyrs, presided over by a miraculous image of the Blessed Virgin, protects this place, which is so hallowed by the memory of the apostles, and which still, by its appearance, attests its own antiquity. The corso brings us to the *Piazza di Venezia*. In this is the *Palazzo di Venezia*, which was built by Paul II., 1468, and was given to the republic of Venice by Sixtus V. for its being the first of foreign powers that published the decrees of the Council of Trent. It still bears the appearance of the time in which it was built, having but few windows, which open on the streets, and being embattled round its summit. It has been the habitation of several Popes, and is now occupied by the Austrian embassy. The ancient church of St. Mark is adjoining this palace, the principal entrance to it being from the other side of the palace. It was built by Pope Mark A. D. 836, and dedicated by him to St. Mark the Evangelist. It was rebuilt by Adrian I., and afterwards restored by Gregory IV. in 833. For beauty and magnificence it is not perhaps exceeded by any church in Rome. The high altar is beautifully constructed. It is of the form usual in the basilicas, the throne of the cardinals and the stalls of the canons being placed in the apse. It is raised above the nave, and presents a beautiful appearance. Under the altars are the bodies of the Pope, St. Mark, and of Abdon and Sennen, the Persian princes, who were martyred in the amphitheatre. The nave, which is divided from the aisles by

twenty marble columns, is ornamented above the arches, with alternate frescoes and *basso-relievos*, one of which represents the miracle of St. Dominick raising to life the child of the woman, who was listening to his sermon in this church, and which he performed in the convent of St. Sixtus. The paintings on the roof are by *Tintoretto*; the St. Mark is by *Perugino*. The former artist painted also the altar-pieces in all the chapels, except the one in the first chapel to the right, which is by *Palma*, a Venetian artist. Near the altar of the Blessed Sacrament is the place where the relics are preserved, and which is opened to the faithful on the day of the festival of the church. In the sacristy are also many other relics; amongst these a relic of St. Patrick, the apostle of Ireland, which was brought to this church in the eleventh century. Like the other sanctuaries in Rome, it has its glorious army of martyrs, which are many in number, and which at all times increase the devotion of the faithful.

CHAPTER XXIV.

The Feast of the Epiphany.—Church of St. Andrew della Valle.—Church of St. Athanasius.—Chapel of the Propaganda.—The Festival of Languages at the Propaganda.

THE pilgrim who has the happiness to be at Rome during the feast of the Epiphany, will see with his eyes the standing miracle of Christianity—"the diversity of nations in the unity of the faith." He will see how the rays of divine truth from Rome, as the centre, shine to the ends of the world, and embrace it in their circumference. During the octave of the Epiphany at the church of *St. Andrew della Valle*, every day one of the religious orders celebrate high mass in the Latin rite. At about 10 o'clock there is high mass in an oriental rite, Armonian, Slavonic, Copt, or in some of the many rites, the priests or bishops belonging to which are at Rome. After this a sermon is preached, either in English, French, or German. In the afternoon there is instruction in Italian, and benediction is given by a cardinal, with some of the students of the colleges in Rome acting as ministers. On the last day of the octave, after the Ave, benediction is given with the *Bambino*, which all are allowed to kiss. The men only are admitted to this ceremony, as it takes place after the Ave. On the eve of the Epiphany, in the same church, the benediction of the baptismal font, according to the old rite of the western church, takes place. It differs much from that on Holy Saturday, especially in the immersing a cross into the

font. The choir behind the altar is covered over, and on this are placed figures representing the holy family and the magi. From the early dawn to late in the evening, the church is filled with crowds of Romans and strangers, coming to join in the worship which is thus paid to the "glory of the Gentiles." This festival is but of recent origin, and was instituted by the Abbate Pallotta, who, though he died but recently, has been declared venerable by the congregation of rites. At the church of St. Athanasius, on the feast of the Epiphany, there is an equally interesting ceremony—the pontifical Greek high mass, which also has its beauties. The music is skillfully harmonized, and produces the best effect. The ritual and the dresses are very rich. The communion in both kinds is administered to the students of the Greek college by the bishop. The leavened host is taken from the chalice, in which it is immersed, with a spoon; the veil is drawn before the consecration. The use of a triple candle by the celebrant, on giving the many benedictions which take place in the ceremony, and the frequent repetitions of the *Kyrie*, show the unity of the faith, though the ritual varies. Nor must the chapel of the Propaganda be forgotten on such a day as this. This is the only church in Rome dedicated to the Magi. Here are low masses in different rites. The Armenian, the Melchitorite, the Maronite—all join in offering in their various rites the holy sacrifice; and though these rites differ from each other, still the matter of the sacrifice is the same, the victim is the same, and the sacramental words are the same. These varied forms, full of harmony and unison, cause in the heart the deepest sentiments of piety. To complete this spectacle of the living unity of Catholicism, the festival of languages takes place on the Sunday within the octave, and on the following Monday. Nothing can be more picturesque or imposing than this. At the end of a large hall, beautifully decorated, is erected a platform, over which hangs a likeness

of the Pope. The students of the Propaganda are arranged on the platform, and the spectators occupy the rest of the room. The cardinals and the prelates take their places in the centre, when the festival begins. After a preface, the speeches appropriate to the occasion are delivered by the students of the college in the different languages, generally amounting to about 37 or 38, each part of the globe having its organ and its representative, and proclaiming in its own idiom the wondrous truth of Catholic unity. The Hebrew, the Syrian, the Chaldee, the Persian, the Armenian, the Turkish, the Greek, the Kurd, the Illyrian, the Polish, the Russian, the German, the English, the Scotch, and the Irish languages, are heard, together with many others, which vary, as students from the different countries are in the college, and offer a representation to the spectator, which no other place in the world could present. It was indeed a glorious sight, when in the days of Cardinal Mezzofanti, he, the living Polyglot, took his seat in the centre, and listened with delight to all those languages, which he understood so well. He was the guide to the young student, who was but just arrived at the college. He may have never heard his language before; but in a few days he became his interpreter, and soon initiated him into the ways of the college. The scene, indeed strange in itself, was made still stranger by the countenances of the students, who spoke tongues differing so much from each other. Generally, the returning of thanks presents in it something striking, and well suited to the liveliness of the Italian nation. Though each spectator will feel deeper interest, the greater the number of languages he is acquainted with, all must be astonished. But one man alone, the wonder of the century, was capable of comprehending them all, and he now sleeps in the silent tomb. The day on which one has witnessed such a festival as this, is an event in his life never to be forgotten. The sounds of the different languages may

have died away, but still the remembrances of them will ever dwell in the mind, and tell of the beautiful manner in which Rome celebrates the festival of the Epiphany, and how "we have heard them speak in their own tongues the wonderful works of God." Thus Rome performs her mission to the nations; thus she instructs her missionaries to preach in their own tongues, and to offer up in their own sacred rites the august sacrifice; and still her faith is but one, and her baptism is but one, for she has but one Lord.

CHAPTER XXV.

The Establishments belonging to the Jesuits in Rome.—The Church of the *Geno.*—English Confessor at the *Geno.*—Church of St. Ignatius.—Feast of St. Aloysius.—Ruins of the Saint.—The Roman College.—The Lecture.—The Novitiate of the Jesuits.—St. Stanislaus.—Church of St. Eusebius.—The Caravita.

THE Jesuits are a body which convey very different ideas to those who are within and to those who are without the church. To one they are the personification of every thing that is bad. This idea has been instilled into the Protestants from their childhood. Their books of history, which they read at school and college, have confirmed them in this view, and the popular works with which they may have whiled away their time since they came to man's estate, have strengthened their former convictions. To the Catholic they present a far different aspect—they are to him the personators of learning and civilization, the masters of spiritual life, and the instructors of childhood. The reason of this difference of opinion is plain. The Catholic has viewed the matter as it really exists—the Protestant has derived his knowledge from others, who being themselves an interested party, and desirous of representing the true state of things in a false light, have stated unfairly the doctrines of the Jesuits. The teaching, which was condemnatory of their own, it was their interest to represent as false. Protestant writers, having met with such statements in the writings of men who called themselves Catholics, when they were really cut off from the

unity of the church, have enlarged on them considerably, and turned them to their own advantage. In Rome the blessings which the Jesuits have conferred on society are fully witnessed. To them the instruction of youth is committed. By this body the ablest preachers are furnished, who every month give a mission in some part of the city. On the evenings of holidays you see the Jesuit preaching in the open air, in some piazza of the city, and crowds of anxious listeners gathered around them. The establishments which they possess in Rome are the Gesu, which is the professed house; the Roman college, which is a University, and to which are attached the church of St. Ignatius and the church of the Caravita; the Novitiate, situated on the Quirinal, to which is attached the church of St. Andrew; the church of St. Eusebius, and the convent attached to it, where those who wish to make retreats are afforded an opportunity of doing so. The church of the Gesu, which is one of the most splendid in Rome, was erected by Cardinal Alexander Farnese, in 1575, and designed by Vignoli; the front of it is adorned with Corinthian and composite columns, and the cupola was built by James della Porta. The interior of the church is ornamented with paintings, basso-relievos, and marble pillars. It consists of a nave, with lateral chapels, which are adorned with good paintings; the frescoes on the ceiling are by Baccicio. But the principal decorations of the church are reserved for the high altar and the chapels of St. Ignatius and St. Francis Xavier. The high altar is adorned with four fine columns of antique yellow marble, and a painting of the circumcision, by Masiano. The form and the construction of it do not please the artists, who say that such materials as were prepared for the beautifying of the high altar, might have been turned to better account. The chapel of St. Ignatius is magnificent. Over the altar is a statue of the saint, in a kneeling posture, which was formerly of silver, but was carried off

when the French Directory committed so many depredations in the city. The present one is of metal, the chasuble being silver in which the saint is habited. The four columns are ornamented with lapis-lazuli and gilt bronze. In the middle of the pediment is a group of white marble, representing the Holy Trinity, sculptured by Ludovisi. The globe of lapis-lazuli, which the Eternal Father holds in his hand, is considered the finest and largest piece known. The body of the saint is preserved under the altar in an urn of gilt bronze, enriched with precious stones. The inside of the tabernacle is also ornamented with precious stones, the outside being quite plain. At the side of the altar are two fine marble groups, one representing Faith adored by barbarous nations; the other, Religion destroying heresy with a cross. Both these have been sculptured by *Le Gros*. To see all this in its glory, it should be visited on the festival of the saint, when the altar is radiant with lights and candelabras. Opposite this is the altar of St. Francis Xavier, which is adorned with paintings, and with all that would make it a rich and a beautiful object in another church, where the chapel of St. Ignatius did not attract the eye of the spectator. Over the altar there is, in a large plate of gold of an oval form, the arm of St. Francis Xavier, that hand with which he baptized so many thousands, in all its freshness, for decay has not touched it. If such be the material beauties, the spiritual treasures are not less. If other churches possess their treasures of relics in greater abundance, this church has its spiritual treasures. Here, from early dawn to noon, the Holy Sacrifice is continually offered up, there being every day more than fifty masses in the church, and the communions are very numerous. The penitents are all day gathered round the confessionals, where confessors, speaking different languages, are constantly engaged hearing confessions. On Sundays, at 11 o'clock, and again in the evening, sermons are

preached, to which crowds of Romans flock. Every day in Lent there is a sermon at 11 o'clock, and at the same hour during the month of May. The English confessor at the Gesu is indeed the parish priest of the English visitors at Rome, for they are nearly all his penitents. In the convent the general of the order and his assistants reside, and those members of the body in Rome who have become professed members, except those who are engaged in teaching at the Roman college. There is a fine library belonging to the convent, but the chief glory of the house are the rooms of St. Ignatius, now converted into a chapel. Here are the principal objects of veneration connected with the saint. In this room there is a full-life representation of the saint, dressed in his habit, and other relics of the saint, and letters of remarkable saints. Here is the original act by which the first fathers of the body bound themselves to the obedience and service of the church. Here is the beretta and other relics of Cardinal Bellarmine, and the parasol which St. Francis Xavier carried when he went to an audience with the King of Japan. In this room St. Charles Borromeo said his second mass. Here St. Philip Neri often conversed with the saint. It is indeed a holy spot.

But perhaps one of the most interesting sights on Saturday evening may be witnessed outside the room of the English confessor. There, on a bench, are seated, waiting for their turn to go to confession, the converts, some of whom, when they were Protestants, held distinguished places of honor and trust in their own country; but now they are seated as humble penitents, waiting to receive graces, which hitherto they have been strangers to. There sits one venerable in appearance, who for twenty years was a bishop, but, in obedience to the workings of divine grace, he became a Catholic, and gave up his all in this world, and now knows not how he will maintain himself during the remainder of his

days; but his faith fails not, for he knows God will take care of him. There is another who has been a fellow of his college at Oxford—his father, a man of large income, has devoted much of this to his education, and has provided him with a comfortable maintenance for the rest of his days. Accustomed to the comforts of an English home, he is now an exile, for his father has refused to receive him, and told him he preferred to see him a felon in the common jail, than to hear of his being Catholic. When the comforts of this world were his, he had health and strength; but now he is in a bad state of health—his strength has left him, and, supported with a stick, he has come here this evening to go to confession, and will perhaps buy his supper at some of the provision shops on his way home, out of the small pittance which his friends send him from time to time. Near him is the son of an earl, who has held a high post in the councils of his country, but is now going to take holy orders. Near him is the son of an English judge—but it would weary one to go through the list. All feel happy, and all would willingly again to-morrow renounce home and friends, and relations, and wealth, and their station in society, to become a member of the church, and to be made a partaker of those joys which the world knoweth not of. Not far from the Gesu is the church of St. Ignatius, and the Roman college. The church was built at the expense of Cardinal Ludovisi, a nephew of Gregory XV. It was built from two designs given by Domenichino. The front was designed by Algardi, and is composed of Corinthian and composite columns. In this church is the tomb of Gregory XV. The frescoes on the ceiling are considered to be masterpieces, and are such both in the design and in their execution. But the attraction is the altar of St. Aloysius. Under the altar is the body of the saint, and above the altar is a beautiful basso-relievo, sculptured by Le Gros. The decorations of the altar on the day of the feast, exceed any thing

which can be met with elsewhere. St. Aloysius is a favorite saint of the Romans, and no expense or pains are spared to arrange every thing in the most beautiful manner. The bunches of flowers and the wax lights make a beautiful appearance, and the candelabras and the hangings give a good effect to the rich marbles of the altar. At about eight o'clock on the morning of the festival, a cardinal says mass at the high altar, and gives communion to the students of the Roman college—about eight hundred in number. After this a procession is formed from the sacristy by some of the students, who bring their offerings to the saint, which consist of flowers and letters, which have been addressed to him by the students of all the colleges in Rome, and through many parts of Italy, and directed to him in Paradise, each one expressing his wants and his petitions to the saint. These, enclosed in beautiful envelopes, are laid upon his altar, and in a month afterwards are burnt in one of the gardens near the city, in the presence of some of the students. I asked a Jesuit father who was with me, if he knew if any petitions had ever been granted by the saint? He told me that a few years ago, the bishop who had said the high mass desired to see some of the letters, and he also asked the same question—he was bishop of one of the sees in the northern part of the Pontifical States. One or two of the letters were shown him. He read one which contained a petition from a student in a college that was situated in his own diocese, stating that he was placed there by his friends, who urged him to follow a profession for which he thought he had no calling, and he asked of the saint to use his influence with the bishop, who had jurisdiction in this matter, to assist him in his difficulty. The bishop was much pleased at this, and wrote at once a letter, granting the supplication of the student, and concluded by saying that the saint had worked one miracle on that day. Another of the professors told me that the miracles which

the saint daily worked, in delivering the children from the ways of sin, were countless in number. His holy example, and his being taken away in the flower of his youth, have made him an object of adoration, not merely in the Italian, but in all the Catholic colleges of the world. In the college are his rooms; they are in the top of the building, and you enter them from a hall, in which are painted the principal events in the life of the saint. The first room is now a chapel. Over the altar is a painting of the saint, and under the altar are some relics. In the other room, which is used as a sacristy, there are some letters written by the saint, which are in frames, and hung around the room. The chapel in which he made his vows also adjoined this building, but was burned down when the Republicans, in 1848, set fire to part of the college. The room in which he died is now the upper part of the chapel of St. Joseph, it having been made part of the church in some alterations which were made in it. Near the rooms of St. Aloysius are the rooms of the Venerable Berchmans, whose cause is also before the congregation of rites. When beatified, his body will be placed under the altar in the church, opposite to that of St. Aloysius. While the college has thus within her walls that which brings such graces to the students who are pursuing their studies there, she has that also which advances their literary pursuits. The observatory, under the care of an able astronomer, is furnished with the best instruments, and the observations made there have conferred such advantages on science, as to cause it to be reckoned amongst the principal observatories of Europe. The library is well stored with all the valuable publications up to the beginning of this century; but the troubles to which the body have been subjected within the last fifty years—twice dispersed, and their property given to others—have prevented their making those additions to it, which they otherwise would have done. The famous museum,

collected by Father Kircher, abounds with natural curiosities, and many precious things both ancient and modern. The valuable additions made to it by Father Marchi, of copies of frescoes taken from the catacombs, and the light which he throws on them by his dissertations, would make an interesting publication, and present the history of the catacombs in a new and interesting light. But the schools themselves present features to be met with in no other universities, though the group of buildings or the staff of professors do not present all that outward show and brilliancy of appearance which our English universities exhibit to us. Yet the Roman college far exceeds them in solidity of learning and in accuracy of knowledge. The divinity schools are attended by the students of the German and the Scotch colleges; and the Collegio Copernico by the students of the different religious orders who have not their own schools, and by the students of the order, by the converts from the Collegio Pio, and the Ecclesia Accademia; and here in the hall in which St. Aloysius attended his lectures, and in which so many able men have delivered their lectures, they now hear the lectures of a Perrone and a Passaglia—the one with a simplicity and earnestness peculiar to him, illustrating his own text-book; the other, with a power and grasp of intellect, simplifying and illustrating the abstrusest points of theology. The lower schools are attended by the students of the noble college, which is under the care of the Jesuits, and also by the children of the Roman middle classes, all of whom hear mass every day, and pursue their studies under the charge of their respective professors. The hours of attendance in the morning are from 8 to 11; in the afternoon it varies with the *ave*. In order to give the students a walk, the two hours of lectures terminate an hour and a half before the *ave*. The lectures begin the day after the feast of St. Charles Borromeo, and last until September 1st. The examinations for the

concursum and for the degrees take place in the month of July. Every Thursday, and the days of devotion and of obligation during the year, are vacanza days. Near the divinity school is the chapel of the confraternity of the Blessed Virgin, called the *Primaria*—there is in it an old painting of the madonna, in fresco. The novitiate is situated on the Monte Cavallo, and has the beautiful church of St. Andrew connected with it. This church was erected by Camillo Pamfili, a nephew of Innocent X., in 1678, from the designs of Bernini. The front is of the Corinthian order; the circular portico is supported by two Ionic columns. The first chapel to the right is dedicated to St. Francis Xavier, and contains three paintings. The painting over the high altar, representing the crucifixion of St. Andrew, is by Borgonone. The chapel to the left is dedicated to St. Stanislaus; his body is in an urn of lapis lazuli, under the altar. The chapel is decorated with marbles, and with a beautiful altar-piece. The interior form of the church is oval, and there are four beautiful Corinthian pillars in it. The novitiate also possesses its saint, St. Stanislaus, whose body is in the church. His rooms are in the novitiate, and have been painted by Chiari, and converted into a chapel. In the part of the room where the saint died, there is a beautiful statue, in a recumbent posture, on a marble bed, by Le Gros; the head, hands, and feet are of white marble; the dress is of black marble, the habit of the order; and the mattress and pillars of yellow, dotted with black—so beautifully executed, you would think the saint was looking at the madonna, which he holds in his hand. Over the head is a fresco of the Blessed Virgin and angels. All seem to realize the moment of his departure. There are two altars in the rooms of the saint. Thus the novitiate has its saint, as well as the house of the professed members and the Roman college. The church and convent of St. Eusebius are situated near St. Mary Maggiore; and,

from the quietude which reigns around, it is particularly adapted for making retreats in Lent; and at different times of the year there are general retreats, when ecclesiastics retire there to pursue the spiritual exercises of St. Ignatius. At all times of the year the same opportunities are afforded to those who desire to pursue them. All who have enjoyed this privilege, know the blessedness which they have derived from it, and look back with delight on the retreat they have made at St. Eusebius. The church is extremely ancient, having been the title of a cardinal since the time of St. Gregory the Great, until Gregory XVI. transferred the title to the church of St. Gregory on the *Monte Coelio*. The famous Menga painted the fresco of St. Eusebius, surrounded with angels, which is on the ceiling of the church. The garden has also contributed its share to the antiquities of Rome. Some rooms finely painted were discovered in it, as also the alabaster pillar, which is now in the Vatican museum. At St. Eusebius, those of the Jesuits who are about to make their solemn vows, make their retreat of thirty days. Adjoining the Roman college is another church, called the *Caravita*. There instructions are given on certain evenings of the week to men who, being engaged during the day at their trades, or different callings, have not time, except after the *ave*, to attend those devotions, which will enable them to go on to perfection. The church is elegantly ornamented inside, and much good has been effected by the masters of spiritual life, who constantly preach in it. Connected with the professed house are two confraternities—one belonging to the nobles of Rome. Here retreats are also given during the Lent. The Jesuits are indeed the missionaries and the apostles of the holy city. That body has during the present century, notwithstanding the persecutions which it has suffered, produced the ablest professors, the most eloquent preachers, and a holy body of men, who, by the missions

they give in the Eternal City, have stirred up a spirit of devotion and piety, which will ultimately overcome the evils which secret societies and infidel principles have caused from time to time, for strong is the faith and deep the piety of the Roman people.

CHAPTER XXVI.

The Quirinal.—Temple of *Dius Fidius*—of *Quirinus*.—Baths of *Constantine*.—The Statues in the Piazza.—The Quirinal Palace.—The Pauline Chapel.—The Conclave.—Ceremonies on the Election of a Pope.—The Coronation.—The Taking Possession.—Rooms in the Quirinal Palace.—Capture of *Pius VII.*—The Pope's Sacristan.—The Gardens.—The Perpetual Adoration.—Palazzo Rospigliosi.—Churches of *St. Catharine* and *St. Dominic* in *Sisto*.

THE Quirinal, ancient and modern, affords an object worthy of the attention of the Christian pilgrim. It is situated in the ancient region of the *Alta Semita*. The baths of *Paulus*, situated at the base of the hill, covered part of the present *Via Magnanapoli*. A part of a theatre, found under the church of *St. Catharine* of *Sienna*, is supposed to have belonged to those baths. The garden belonging to the *Aldobrandini* palace, is situated on the ancient *Mons Mutialis*, celebrated for the temple of *Dius Fidius*. A fragment of a marble tablet, which has been discovered, represents the idea the Romans had of good faith. To the right is a man dressed in the habit of peace, with the word *honor* inscribed. Near him to the left is the figure of a female, crowned with laurel, with the inscription *Veritas*. Between these two figures, whose hands are joined, is a child. Around his head are these words: *Dius Fidius*. The temple of *Quirinus* was not far from the church of *St. Andrew*, which we spoke of in a former chapter. It was erected to *Romulus*, who was said to have appeared after his death on this hill, and to have announced to the Romans an everlasting dominion, in conso-

quence of which he was placed amongst the gods under the name of Quirinus. The Temple of Fortune was situated near this temple. In later times the baths of Constantine were also situated here. Their most beautiful ornaments consisted of the two horses in white marble, which are now placed in the piazza opposite the Quirinal Palace. They are the work of Phidias and Praxiteles, and are guarded by two colossal figures, seventeen feet high. They are considered the masterpieces of Grecian sculpture. Constantine brought them from Alexandria. Sixtus V. placed them on the piazza, and Pius VI. placed them in their present position, and erected between them the Egyptian obelisk found near the mausoleum of Augustus. Pius VII. brought from the forum the magnificent basin of oriental granite, 80 feet in circumference, which forms a beautiful fountain. The piazza is surrounded with buildings, and the palaces of the Quirinal and the Consulta, which, for architectural beauties, are not exceeded by any in Rome. To the eye of the stranger, who is accustomed to trees and grass-plots in the centre of the piazzas, and to their being of greater extent, it will not present that magnificent appearance which it would if it had those additions; but it must be remembered that, though in other cities those piazzas so formed are promoters of health, in Rome they would only produce malaria, and render the houses around it uninhabitable during the greater part of the year. The Quirinal Palace was commenced by Gregory XIII. about the year 1574, from the designs of Fontana, and it was finished by successive pontiffs from the designs of the most celebrated architects. As you enter the gates, you see before you the great court of the palace, which is 326 feet long and 177 wide. Three sides are surrounded by a piazza, supported by 44 pilasters; the fourth is decorated with a front of the Ionic order, and surmounted with a clock-tower, under which is a mosaic of the

Virgin and Child. Under this is a double flight of stairs : that to the left leads to the apartments of the Pope ; that to the right, to the splendid hall before the chapel. Over the door of the chapel is a fine basso-relievo, representing our Saviour washing the disciples' feet. The chapel contains several beautiful pictures. Amongst these is the St. Sebastian, the master-piece of Titian. This chapel and the rooms adjoining will be viewed with interest by the Christian pilgrim, for here the conclave is held in which the supreme pontiff is elected. When the holy father is dead, the cardinal Camerlingo, dressed in his violet robes, presents himself at the door of the chamber in which the body is lying, and strikes three times with a golden hammer, calling each time the Pope by his name, by his baptismal name, and his family name. After a short pause he declares the Pope is dead, in the presence of the attendants and the apostolic notaries, who register the fact of this ceremony having taken place. The ring of the fisherman, as the seal of the pontiff is called, is brought to the same cardinal, who breaks it with a hammer. After performing these and other ceremonies, the bell of the Capitol is rung, and the bells in the other churches of the city toll a funeral peal. Those who are imprisoned for light faults are set at liberty, and envoys are sent to the cardinals who live at a distance, to summon them to the conclave. The body of the Pope is exposed for nine days at St. Peter's. On the ninth day the funeral ceremonies take place, and the body of the Pope is deposited in its provisional tomb. On the following day the cardinals assemble at St. Peter's, where the cardinal dean of the college says the mass of the holy spirit for the election of a new pontiff. Towards evening the cardinals assemble at the church of St. Sylvester, and after singing the *Veni Creator*, they go in procession to the conclave. The part of the Quirinal which extends along the Via Pia is separated into different apartments, in which

are lodged the cardinals and their *conclavistas*. Over the apartments of the cardinals is placed his coat of arms; those of the cardinals who have been appointed by the deceased Pope are covered with purple, and those of the others with green serge. When the cardinals have entered the Conclave, the bulls are read, in which the regulations concerning the election of the Pope are contained, and all the cardinals swear to observe them. The master of the ceremonies then informs them that none but those who intend to remain during the entire time should enter the Conclave. Soldiers are then placed by the governor of the Conclave at the points necessary to insure quietude during the election; and, to prevent any interference from the exterior, all the windows and the entrance to the Conclave are then walled up, except one entrance. The cardinals hold communication with those outside by turning boxes similar to those in the convents. These have two locks, one inside and another outside. It is also the same with the only door that is not walled up, and which is only opened for those cardinals who have fallen sick in the Conclave, or for those cardinals who desire to enter it. The keys of the inside are kept by the master of the ceremonies, those outside by the Prince Savelli, a privilege which has been conferred on his family by the Popes. The key of the door is kept by the cardinal Camerlingo, as also the key of the small window where audience is given by the cardinals to the ambassadors of the principal powers of Austria, France, and Spain, each of whom can exercise an *exclusiva* or *ammonizione pacifica*, as it is styled, respecting any cardinal, provided the objection be made before the election is complete: each of those powers can exercise this privilege only once. The cardinal Dean and the cardinal Camerlingo make a visit every evening to see that every thing is in proper order. There are only admitted within the Conclave, the cardinals and their *conclavistas*, the four masters of ceremonies, the

secretary of the Sacred College, some religious who act as confessors, two physicians, a surgeon, two barbers, and two assistants, a master mason, a master carpenter, and thirty servants, called *facchini*. At the hour of meals the servants of the cardinals bring their meals to them. When they come to the turning table, they call out the name of the cardinal, so that one of the conclavists may have them brought in to the cardinal for whom they are prepared. When the dinner is over, the person appointed, dressed in purple, shuts the turning-box from the outside; the assistant prelate seals it with the official seal, the assistant prelates are deputed in turn by the Sacred College from amongst the bishops and the auditors of the rota, and others who have this privilege. When any one desires to speak with any of the cardinals, he must come at a fixed time, and address him in the presence of the guardians of the Conclave, and speak in either Latin or Italian. Such are the precautions taken to prevent all communication with those outside, and to insure the Conclave from all undue interference. To these other means of a higher order are added; by order of the cardinal vicar, all the priests in Rome say in the mass the collect *pro eligendo summo pontifice*, and in conformity with the constitution of Gregory X., the Blessed Sacrament is to be exposed in many churches. While the different confraternities in Rome go to visit it, singing the Litanies and the prayers appointed for the occasion, the clergy, secular and regular, go each day in procession from the church of the *Santi Apostoli* to the Quirinal, to obtain a successful issue. The day after the entering into Conclave, the cardinal Dean says a low mass of the Holy Ghost, at which all the other cardinals receive communion. Every day, morning and evening, the cardinals assemble in the chapel for the *scrutinium*. The hours appointed for this are six in the morning and two in the afternoon. They are summoned by one of the masters of the ceremonies ring-

ing a bell and saying *ad capellam, domini Eminentissimi*. At nine o'clock the same master of the ceremonies goes round, saying *ad cellam, domini*. The scrutinium is made with great solemnity. In the middle of the Pauline chapel there is a long table, with two chalices to receive the votes. On the same table is the form of the oath which each cardinal swears before giving his vote. "I call to witness God who will be my judge, that I choose the person before God whom I judge ought to be elected, and that I will do the same in the *accessu*." Two-thirds of the votes must be given to make an election, and after the ballot takes place, the other cardinals can vote for him who has the greatest number of votes. They accede, as it is called, to their colleagues. The power of exclusion which has already been spoken of as belonging to the Catholic powers, is often neutralized by the cardinals, if it be supposed it would be used unjustly to exclude one of the most venerable members of the college from the Pontificate. A candidate who is known not to be in favor with those powers, is proposed. He is excluded, and then the college proceed to the election of the former candidate. Whence this privilege of these powers originated, or at what time, is not known. Some writers state that it is a usurped power. When the *scrutatores* have declared that some member of the sacred college has two-thirds of the votes, the name is declared, the junior cardinal deacon rings a bell, when the master of the ceremonies and the secretary enter; and two cardinals with the cardinal dean advance before the elected cardinal, and ask him if he accepts the election. When he accepts, all the baldichinos over the seats of the cardinals are taken down, except that of the new pontiff, and those at each side of him leave their place, and the cardinal dean asks him the name which he intends to take. To the year 1009 each Pope kept his own name, but in that year the Pope who was elected was called Peter, and not wishing to take the

name given by our Lord to the prince of the apostles, he took the name of Sergius IV. Since that time the Popes have always taken a new name on being elected. An account of the ceremony is registered, and two cardinal deacons conduct the Pope behind the high altar, where he puts on the pontifical habit. He is then placed before the altar, where the cardinals come to kiss his foot and his hand, and to give him the kiss of peace. The cardinal Camerlingo places on his finger the ring of the fisherman, which he gives to the master of the ceremonies to have his name engraved on it. Then the first cardinal deacon, preceded by the music, and the choir singing *Ecce sacerdos magnus*, goes to the balcony over the entrance to the palace, to declare to the people the election of the pontiff. "I announce to you a great joy. We have as Pope the Most Eminent and the Most Reverend (mentioning the Christian name and the title), a Cardinal of the Roman church (then he mentions the surname), who has taken the name of —." At this announcement the crowds utter shouts of joy, the Castle of St. Angelo fires its guns, and the bells of the city are rung. The new pontiff is then brought in and placed on the altar, when he receives anew the homage of the sacred college; after which the *Te Deum* is sung, the city is illuminated, and a general rejoicing takes place through the city. On the day of coronation the pontiff is brought to St. Peter's. As the procession descends the *scala regia*, the *Ecce sacerdos magnus* is sung, his Holiness is received at the entrance to St. Peter's by the chapter, when the *Tu es Petrus* is sung. After paying his devotions before the altar of the Blessed Sacrament, he is placed under the chair of St. Peter, on the altar, and again receives the homage of the sacred college. He receives the homage of the cardinals, and gives his blessing for the first time to the people. The coronation usually takes place on the Sunday after the election. Since the time of St. Sylvester, the Popes

have always worn the crown. A second crown was added to that at a subsequent period. Boniface IX., in 1389, added a third. When the holy father has taken his seat, tierce is intoned. The holy father then puts on pontifical vestments, the cardinals assume theirs, and a procession is formed, and proceeds round the choir, and when they arrive at the chapel of SS. Processus and Martinus, one of the masters of the ceremonies lights a bunch of flax, which is attached to a large baton, covered with silver, and making a genuflexion before the Pope, he raises it on high, and sings, "Pater sancte, sic transit gloria mundi," "Holy father, thus passeth away the glory of the world." At the return of the procession, mass commences; the "Gloria in excelsis" is sung; the senior cardinal deacon, accompanied by the auditors of the rota, descends to the tomb of the apostles, where he prays, "Christ, hear us." The choir answers, "To our holy father, appointed by God, supreme pontiff and universal pope, give life." This is repeated three times; after which follows a short Litany, which has its origin in the night of ages. Nothing can be more solemn than this prayer, which, traversing the glorious cupola, goes on its way to heaven. After the mass the pope receives the insignia of pontiff and king; the cardinal deacon puts on him the pallium; he then is carried to the Logia of the Vatican, and the first cardinal deacon puts on his head the tiara, saying, "Receive the tiara which is ornamented with three crowns, and know that thou art the father of princes and kings, and the ruler of the world on earth, the Vicar of our Lord Jesus Christ, and to whom be honor and glory throughout all ages. Amen." The Pope then gives his solemn benediction to the people, and the cardinal dean, in the name of all the cardinals, wishes him *ad multos annos*. At St. John Lateran's the ceremony of taking possession is performed, and this usually takes place on another day. The sacred college and all the authorities

go to the Vatican at the appointed hour, whence they proceed to St. John Lateran's, and pass by the Capitol, where a triumphal arch is formed, and the keys of the Capitol are given to the pontiff. The procession then passes by the forum and under the arch of Titus. When they have arrived at the entrance to St. John Lateran's, the archpriest compliments the pontiff in the name of the chapter, and presents him with the keys of the basilica. After the homage being made by the sacred college and the singing of the *Te Deum*, the pontiff, on his throne, receives from the cardinal deacon the medals which have been struck in honor of his taking possession. Each cardinal receives two, one of gold and the other of silver. The procession then proceeds to the Loggia, from which the pontiff gives his solemn blessing to the people, and small pieces of silver, bearing the Papal arms, are distributed amongst them. Such are the principal ceremonies which are used in the election and coronation of the new pontiff. The apartments are amongst the most beautiful in any of the palaces of Rome; but if this palace recalls to mind the glories of the pontificate, it also bids us remember the troubles which attend it; twice since the beginning of this century have trials come upon the popes, in this palace. In November, 1848, Pio Nono was obliged to fly in disguise from it; and on the night of the 5th of July, 1809, General Radet, who had been sent from Tuscany for the purpose, made Pius VII. prisoner in his palace. Ladders were applied to the walls of the garden and to the arch which joins the Quirinal to the neighboring street, and by means of these the general and his troops were admitted to the palace. At three o'clock in the morning Radet was at the door of the pope's chamber; in a few minutes after, Pius VII. and his faithful minister are both on their way to Florence. As they were going out of the Porta del Popolo, the holy father asked Cardinal Pacca if he had any money in his purse.

The cardinal replied: "Your holiness sees that I was arrested in your apartment, and had not time to return to my own;" and in his narrative the cardinal tells us that they could not help smiling, when, on pulling out their purses, they found they had only a *papetto* (about 22 cents), which was in the pope's purse, and *three grossi* (about 16 cents), which were in his. The pope, holding up the *papetto*, said, "Behold all that remains to me of my principality!" The sacristan keeps the relics which are distributed to the faithful in the palace. Others are kept by the cardinal vicar, who also distributes them to the faithful. The sacristan is always a member of the Augustinian order, and is bishop of Porphyry. The garden of the palace is a mile in circumference, and it is decorated with statues, fountains, and shady walks. In the centre of it is a casino, made by Fuga. It contains paintings by some of the first masters. The other palace which adorns the piazza is called the *Consulta*. It was erected by Clement XII., from designs by Fuga. It is the residence of the Cardinal Secretary of Briefs, and of another cardinal. Near this, to the right, are the church and convent of the Perpetual Adoration. Each morning the Blessed Sacrament is exposed on the high altar. One of the religious, who wear a red scapular with a chalice on the front of it, watches before it all day, in a gallery which is protected with a screen. Every evening, before the *Ave*, it is taken down and placed in the tabernacle, benediction being first given. During the night the same watch is continued, and there reparation is made for the irreverences and the blasphemies which have been committed against the Blessed Sacrament. Every hour during the day it is visited by the faithful, who come in for a few moments from the cares of the world, to make their devotions there. How delightfully, thus, in Rome, is the calling of the Christian sanctified by the devotions of the church. On the other side of the *Consulta*

is the Palazzo Rospigliosi; it was built on the ruins of the baths of Constantine, by Cardinal Scipio Borghese, from the designs of Ponzio. On entering the casino in the garden, the famous Aurora of Guido will be seen on the ceiling. It is a large fresco, representing Apollo as the sun, seated in a chariot drawn by four horses, and surrounded by seven beautiful nymphs, who represent the hours. Apollo is preceded by Hesper holding a torch, and by Aurora scattering flowers. The painting is considered one of the finest in the world, both for its design and coloring and for the expression of the figures. In a room adjoining are two large pictures, one by Domenichino, representing Adam and Eve in the garden of Eden, and the other Samson pulling down the temple, by Caracci. In the other room are some beautiful paintings and four antique busts. On looking at the casino from the outside, you would never think such treasures of art were concealed in it. Opposite to this is the church of St. Sylvester; but we cannot leave this part of the city without paying a visit to the churches of St. Catharine of Sienna and St. Dominico and Sisto. The former was built about the year 1563, from the designs of Soria, and is adorned with beautiful marble *basso-relievos* and with paintings. In the court of the convent which belongs to the Dominican nuns, is a tower, called *Delle Milizie*, which was built by Innocent III. during the civil wars, for his protection. The other church was erected by S. Pius V., and the convent attached to it was given to the Dominican nuns, who lived in the convent of St. Sisto. The front of the church is decorated with a double row of columns of the composite and the Corinthian orders. The interior is rich in marble and paintings; in it also are preserved several relics. Amongst these are the hand and part of the arm of St. Catharine of Sienna, on which the mark of the stigmata may be plainly seen.

CHAPTER XXVII.

The Piazza Colonna.—The Column of Antoninus Pius.—The Thundering Legion.—The Monte Citorio.—The Campus Martius.—Mausoleum of Augustus.—The Pantheon.—The Virtuosi.—Miracles connected with its dedication.—Baths of Agrippa.—The Minerva.—The Convent and Church.—The Library.—The Sapienza.—The Piazza Navona.—Book Auction in Rome.—The Book Shop in Rome.—Church of St. Agnese in the Piazza Navona.—Church of St. Agnes in the Via Nomentana.—Accident to Pio Nono there.—The Blessing of the Lambs for the Palluma.—Church of St. Constantia.

TO-DAY we had planned that our visit should be to the quarter of the Colonna which derives its name from the column of Antoninus, which is in the Piazza Colonna, a large piazza which is near the Corso, having that street on one side of it, the old post-office on the other; the Palazzo of Monte Citorio, where the public offices belonging to the government are situated, adjoins it, and forms part of another piazza, in which is erected the obelisk that Augustus transported from Hieropolis, and placed in the *Campus Martius*, near where the church of St. Lorenzo in Lucina stands at present. The column in the Piazza Colonna was originally erected by the Senate, in honor of M. Aurelius for the victories he obtained over the Marcomans; but the Emperor afterwards dedicated it to Antoninus Pius. The column is ornamented with a series of figures in *basso-relievo*, representing the victories of Marcus Aurelius over the Marcomans, the Quades, and other people of Germany. The column is of the Doric order, and is $12\frac{1}{2}$ feet in diameter, and its height, including the base and the chapter, is 160 feet. The *basso-*

relieves commemorate a fact which is interesting to the Christian pilgrim, the miracle of the thundering legion. About the year 176, the Emperor was in the centre of Germany with his army, where, being deceived by the Quades, he had been led into a deep defile, surrounded by high mountains; on which the enemy suddenly appeared. There was no means of escape. In addition to this the army had been suffering for want of water for more than five days. The leader of the Pretorian Guards came to tell the Emperor that the Melitine legion, nearly all composed of Christians, formed part of the army, and that they could obtain any thing they desired through their prayers. The Emperor expressed his wish that they should offer up their prayers. Scarcely had these old soldiers fallen on their knees and entreated the true God to send them rain, than the heavens soon darkened with clouds, and loud claps of thunder were heard accompanied with lightning and a fearful hail, which fell on the enemy, while it only rained on the army. The account of Dio, a heathen writer, is interesting: "There could be seen, at the same time, both the fire and the water descending from heaven. The army were refreshed with the one and the enemy were burnt with the other, for the fire did not touch the Romans, and the water burned the barbarians like boiling oil. In their despair, they threw themselves amongst the Romans, where the water refreshed them. The Emperor took pity on them." In memory of this fact, the army proclaimed Marcus Aurelius emperor for the seventh time, and he desired that the legion should be called the Thundering Legion, and also having recorded the fact to the Senate, he stopped the persecutions against the Christians, by an edict which he published." When the Emperor died, this column was erected to him, and the Senate, not willing to honor the God of the Christians, caused the fact to be represented on the column, ascribing the

miracle to Jupiter Pluvio, the figure may be seen near the top of the column. He is represented with his arms extended. On the right and on the left the thunder is represented. Under this, the army on one side in disorder; on the other, advancing in order, armed. The pilgrim will behold with pleasure this testimony to the wondrous miracle. Sixtus V. repaired this column, which had been damaged with lightning, and placed the bronze statue of St. Paul on the summit. On this he also added the following inscription: "Sixtus V., Pont. Max., columnam hanc ut omni impietate expurgatam S. Paulo apostolo, sœcæ ejus statua inaurata in summo vertice posita, DD. A. M. D.LXXX.IX. Pont. IV." The Monte Citorio is formed by the ruins of the amphitheatre of Statilus Taurus, who built it in the fourth consulate of Cesar. It was burnt in the fire, which took place under Nero. The large palace, in which are the public tribunals, was purchased by Innocent XII. from the family of Ludovisi. The basin of the fountain is of oriental granite, and was found in the forum of Trajan. The obelisk which we have already spoken of, was erected by Benedict XIV. We have now placed our foot on the famous *Campus Martius*. This famous plain was situated outside the city, towards the Tiber. In the reign of Augustus it was principally chosen for the erection of large buildings. There Agrippa built his thermæ and the Pantheon, and Augustus his mausoleum; for the Campus Martius was no longer the place for reviewing the troops, nor were the mock comitia of the citizens held there any longer, but they were transferred to a small plain near the river, as may be seen from Pliny's panegyric on Trajan. This part of the Campus was watered during the months of summer, whence it always looked green. From this may have arisen the custom of laying the Piazza Navona under water on certain days during the month of August, a custom which is yet adhered to. Antonius erected in the Campus

Martius his basilica, his column, and other edifices; an avenue of trees lead from the mausoleum of Augustus to the buildings of Agrippa. Alexander Severus built there a new thermæ and circus, and several triumphal arches, so that by this time the Campus Martius had nearly disappeared. In the second and third centuries, Rome extended more in that direction. At present it is all thickly covered with houses. The mausoleum of Augustus formed a gigantic mass, and seemed to be as imperishable as the pyramids. The descriptions we have of it are very obscure, and its remains do not enable us to form any idea of it. A large bas-relief existed in the 16th century, and a large basin of stone; but all these have disappeared. The walls which still remain are very thick; a theatre has been formed of part of it. The *ustium* of the Cæsars, where the bodies were burnt, was situated near the church of St. Carlo in Corso; for, in laying the foundation of the church, some pieces of travertine were found, on which were engraven the names of the sons of Germanicus, with the motto "*hic crematus est.*" The other most remarkable building which was erected here was the Pantheon. It is yet in good preservation, and is called Sta. Maria ad Martyres, or more commonly the Rotunda. The inscription on the front of the portico, "M. Agrippa L. F. Cos. Tertium Fecit," shows it was built by Agrippa, son-in-law of Octavius, in his third consulship, about 27 years before the Christian era. It was repaired by Septimius Severus and Caracalla. It was dedicated by Agrippa to Mars and Jupiter Avenger. It soon received the name of the Pantheon, either because all the gods were adored there together, or, as Dio Cassius says, because it was of the form of heaven. Antiquaries and architects have differed much respecting this building. Some suppose it was a *caldarium*, or a vestibule to the baths of Agrippa, and others think that he only built the vestibule while some persons previously had erected the Rotunda, the

architecture of the portico being so much better than that of the temple. The portico was formerly ascended by five steps. It is 111 feet long and 66 feet wide, and is adorned with 16 magnificent pillars, made out of one block of oriental granite. They are of the Corinthian order, and are 15 feet in circumference and $41\frac{1}{2}$ feet high. The base and capital are of white marble; the eight pillars in front are of red granite, and support an entablature of the finest proportions. Under the portico the entrance to the church had a large double door of bronze gilt, supposed to be the same as is there at present. The walls of the portico were covered with the most beautiful marble basso-relievos. The floor was of blocks of marble and porphyry, more than seven feet in diameter; the inside of the roof was covered with plates of bronze, which were removed by order of Urban VIII. to make the pillars and the baldichino of the high altar of St. Peter's. The weight of the quantity taken may be judged from the fact of the nails weighing 9,374 pounds. The bronze with which the other parts of the building were ornamented, had been carried off by Constantius II. in 663, with the intention of taking it to ornament Constantinople; but the vessels which were laden with it were plundered by the Saracens, who carried them to Alexandria. The church itself is circular, and has a diameter of 143 feet; the walls are 20 feet thick; it is 143 in height. The dome occupies one-half of the height. The cupola of St. Peter's is about two feet less than that of the Pantheon. The Romans say that Michael Angelo built in the air what Agrippa placed on the ground. The church only receives light from a circular opening at the top, which is 28 feet in diameter. The choir of the high altar is a semicircle formed in the wall, and the arch which corresponds with the entrance is adorned with two thick fluted columns of yellow marble. The six chapels are likewise formed out of niches, each of

which is decorated with two pilasters and two Corinthian columns, exquisitely fluted. The walls are covered with marbles up to the entablature. The Emperor Phocas in 609 gave it to Pope Boniface IV., who converted it into a church. In 830 Gregory IV. dedicated it to all the saints. Urban VIII. repaired the church and erected the two steeples under the direction of Bernini; and Alexander VII. replaced the two pillars which were wanting on the right side of the portico. Benedict XIV. polished the pillars, and Pio Nono has effectually repaired the floor of the church. Twenty-eight carriages, beautifully ornamented, transported the relics from the catacombs, which Boniface IV. placed in the Rotunda. The paintings over the altar are by good masters. Connected with this church is a confraternity of the Virtuosi, consisting of painters, and sculptors and architects, and other persons of merit. They celebrate their festival on the third Sunday after Easter, the feast of the patronage of St. Joseph, who is considered their patron. At the Rotunda the pilgrim finds himself in the midst of miracles. The Pantheon becoming the temple of Mary, explains to him the victory of Christianity over idolatry. As the God of Israel took possession of his temple by the manifestation of his glory, so the Blessed Virgin took possession of her temple by a wondrous miracle. The enthusiasm of the Christians at seeing the Blessed Virgin in possession of the Rotunda, excited the blasphemies of the Jews who dwelt in Rome. A noble Roman who was blind, but who was well instructed in the faith, hearing of these, resolved to counteract the false statements of the Jews. An opportunity soon presented itself, and in the excitement of the controversy he said, "True, the strongest arguments cannot convince you; will you be convinced if I recover my sight before the Feast of the Purification be past?" The Jew accepted the challenge, saying, "it will come to nothing, as I know it will not

be accomplished." The circumstance was, however, noised abroad. On the feast of the Purification an immense concourse of Christians and Jews assembled at the Rotunda, who are in suspense waiting to see if the miracle will take place. The noble, who was blind from his birth, intones the antiphon which he had composed in honor of the Blessed Virgin: "Rejoice, O Virgin Mary, for thou alone hast overcome all the heresies in the world!" He intones it again, and his eyes are opened to the light. Many witnesses, both friends and enemies, attest the fact of the miracle. Five hundred Jews are at once converted to the faith; the Pope himself baptizes them, and thus inaugurates the new sanctuary of the Mother of Mercy. In memorial of this the church has placed the antiphon in her service. The baths of Agrippa, which were the first erected in Rome on a magnificent scale, were situated behind this church. There are some remains of these baths. At the other side of the Rotunda is the *Piazza della Minerva*. In the centre is an Egyptian obelisk, erected by Alexander VII. It is 18 feet 4 inches high, and was found in laying the foundation of the convent, where formerly the temple of Minerva was situated. One side of the piazza is occupied by the *Accademia Ecclesiastica*, a college founded by Clement II. for those young nobles who desire to follow their studies and prepare themselves for diplomatic appointments. The other is occupied by the hotel of the Minerva, the only Catholic establishment of this description in Rome. The church of the Minerva occupies a third, and private dwellings the fourth side. The pilgrim will see, as he goes from the Pantheon to the Minerva, how Pio Nono is endeavoring to open to view the former building by taking down the houses around it. The church has, during the last few years, received much embellishment. Being in its interior somewhat of Gothic, it has been attempted to carry out this design by filling some of the windows with stained

glass, by coloring the ceiling with blue and gold, and by altering the choir and the high altar, under which the relics of St. Catharine of Sienna have been placed. Before this they were under one of the altars in one of the side chapels. The interior has been greatly beautified, and has been adorned with marble columns; still, though we must grieve at seeing that altar touched before which St. Alphonsus Liguori was consecrated bishop, and which had so many holy associations connected with it, we will rejoice to think that the relics of St. Catharine have found such a noble resting-place. The interior of the church is really magnificent, and is decorated with sculpture and paintings of the highest order. The monuments are beautifully executed. Leo X., Clement VII., Benedict XIII., Cardinal Alessandrino, Cardinal Pimentelli, and Cardinal Bevelli have beautiful monuments erected to them. The church, since its recent alterations, is one of the most beautiful in Rome. The consecration of the high altar by Pio Nono, and the procession of the relics of St. Catharine of Sienna, will long be remembered by those who had the happiness of joining in the celebration of the festival of St. Dominic in 1855. The convent of the Minerva is the residence of the General of the Dominicans, and is one of the most extensive in Rome; its schools of theology have long been famous; but the occupation of the convent, to a great extent, by the French soldiers, since 1849, have not allowed them to be so much frequented as they used to be. Some of the frescoes, describing the events in the life of St. Dominic, are interesting; but the library, which, for its extent and its variety of authors, is one of the best in Rome, perhaps the most complete after the Vatican, is the great object of interest. It was founded in 1655 by Castellani, the physician of Gregory XV., who left his books to the convent. It was afterwards increased by Cardinal Casanata, a beautiful statue of whom, by *Le Gros*, stands in the library opposite

the principal entrance. There is also a valuable collection of manuscripts, amongst these one showing how musical notes were written before the invention of the cleff, will be viewed with interest. Behind the altar of the sacristy is an oratory, which will be visited with feelings of devotion. It is the chamber of St. Catharine of Sienna. How deeply will the pilgrim be impressed with a fervent wish that some of the devotion of the saint may rest upon him! The University of the Sapienza is situated not far from the Minerva. The edifice was begun by Leo X. and finished by Alexander VII. Its chairs are filled by learned professors. The court is decorated on three sides by two rows of pillars, Doric and Ionic, which form two piazzas. The church, which is remarkable for its singular style of architecture, was designed by *Boromini*. The university was first established by Eugenius IV. in the fifteenth century, and the library possesses many thousand volumes. We shall describe the course of instruction when we come to speak of the universities of the Papal States. On entering the region of the Parione we shall begin with the centre of it, the Piazza Navona. The circus of Alexander Severus was situated here, and the piazza still preserves its elliptical form. It is one of the largest in Rome, being the public market-place. Gregory XIII. adorned it with two fountains. Innocent X. erected the one in the centre; and it is considered the *chef d'œuvre* of Bernini. It is formed of a large circular basin, 79 feet in diameter. In the centre is a rock, pierced on the four sides. In a grotto are placed on one side a sea-horse; on the other side a lion, both sculptured by *Moralli*. On the summit of the rock, which is more than 40 feet high, is an obelisk of red granite, 55 feet high, covered with hieroglyphica. It was brought to Rome by Caracalla, and placed in his circus. At the side of the rock are four colossal figures, from models by Boromini, representing four prin-

cipal rivers—the Nile, the Plata, the Danube, and the Ganges. On Wednesday morning the piazza presents an animated scene. Here is exposed for sale every thing that can be possibly imagined—antiquities of all descriptions, old iron, old paintings and curiosities of every kind. The books, which are of small value and have not been disposed of at the sales during the week, are also exposed here; sometimes a rare work may be found here. The stalls are surrounded by ecclesiastics and others, who are eagerly seeing if any thing of value can be had. A book-auction at Rome presents a very different appearance from what it does in any of the other cities of Europe. There it is usually an object of interest and animation; but let a stranger go into a book auction in Rome, and it would puzzle him to discover where he had got into. In the centre of a table covered with books is the *padrone*, or proprietor, with a large book before him. Near him stands an individual, of rather dubious appearance, with a catalogue in his hand. From time to time he reads out a number; then the title of the book, and so many pauls; he looks round to the few individuals who are there, and goes on increasing the pauls, not a word being spoken but by himself. He pauses, and will say *si desidera*. At length he strikes the table with his hammer, and calls out another number. It seems to be a kind of magical operation, which is easily explained by the fact, that commissions are left with the *padrone*. Formerly books could be had for a reasonable price in Rome, but within the last few years their price has increased a hundred per cent., especially with respect to the good editions of the fathers. Nor does the book-shop present a less strange appearance. You enter, and the *padrone* will be seen sitting in a corner of the shop, reading the *Foglio Grande*, or the *Foglio Piccolo*, as the *Giornale di Roma* and its companion are called, though to the inhabitant of any other country they would

both seem *piccolini*. He has perhaps been perusing it an hour, and may devote another to it. His snuff-box is at hand, and his capacious handkerchief. He deigns not even to look at you when you go in. You, perchance being a stranger, will ask him if he has such a book. He will tell you, you can see for yourself. You look round shelves filled with books of all ages and descriptions, ranged on them. Amongst these you may find the one you are looking for, or some other you may desire. You bring it to him; he may deign to stir from his labors, and he turns over the leaves of some mysterious book; when he, after some looking over it, will tell you the price he asks. Much will depend on your skill in diplomacy, whether you are able to purchase it or not. Should you tell him he asks too much, you offend his dignity—he keeps the book. Should you tell him he asks too little, or say something which will make him laugh, the book will be yours. You pay him and take the book with you, for there is no idea of its being sent to your place of residence for you. One part of the Piazza Navona is occupied with the college Pamfili, which was erected by the Doria family, for the education of ecclesiastics and others, who live in certain parts of the Pontifical States; and the church of St. Agnes, which is one of the richest in Rome, and which has lately undergone much embellishment. The front is of travertine, adorned with pillars; the interior is the shape of a Greek cross, and is incrustated with marbles, and decorated with eight Corinthian pillars; the cupola is beautifully designed, and is radiant with frescoes. The four arms of the Greek cross form the entrance and three chapels, the high altar being placed opposite the door. The basso-relievo on the first altar to the right, represents St. Alexis. Over the high altar is a group, representing the Holy Family, by Guido. The statue of St. Agnes is by Ferratri. The beauty and the richness of the structure will make the pilgrim inquire, Why

has so much been spent by a noble family on a church in the Piazza Navona? The steps near the chapel of St. Agnes will explain the reason, for they lead to the scene of one of the triumphs of Christianity. The place to which you are about to descend was the *lupinar* of the circus. It was formerly on a level with the ground of the piazza, but this has been raised like the other parts of the city. The son of Sempronius, the prefect, had asked in marriage the hand of Agnes, who replies that she is affianced to a heavenly bridegroom, and cannot be his. Sempronius causes the noble virgin to be arrested, and makes use of promises and threats to endeavor to alter her resolution, but his efforts are vain. Her faith is firm, and cannot be moved. Sempronius causes her to be stripped of her garments, and sent to the *lupinar*, where she would be exposed to the insults of the libertines. There she is miraculously protected, for the God of Virgins takes care of his spouse, and St. Agnes, only thirteen years old, expired under the most cruel torments. With what religious respect the pilgrim enters this now subterranean place, the scene of the victory which attests, after fifteen centuries, the triumph of faith. With the light of a torch we read the inscription, which describes the miraculous protection which God afforded her. The *lupinar* into which St. Agnes was conducted, or at least the part of it which still remains, consists of two rooms. Here Christianity, in the person of a young virgin, triumphed over cruelty and voluptuousness. As we behold this place, the heart is moved, and we recall the fact of the young virgin's martyrdom, and how God often chooses the weak things of the world to confound the strong. We are tempted to mention the other church dedicated to St. Agnes on the *Via Nomentana*, outside the *Porta Pia*. It was erected by Constantine the Great, on the spot where the body of the saint was found. The descent into the church is by a flight of forty-five steps. The aisles are separated from the

nave by sixteen centre columns; each has flutings, which render them unique. Under the high altar is preserved the body of the saint. The church, until the last year, preserved a venerable appearance of antiquity; and the old frescoes of the 14th century, which have now been transferred to the museum at the Lateran palace, harmonized with the mosaic of the apse; but its new decorations have made it one of the most splendid in the city; the gilding and the new ornaments show that the skill of the Roman decorators has not departed. The old form of the church, and the galleries preserved above the aisles, are from primitive times. This new decoration has taken place in consequence of the wonderful escape of Pio Nono, in April, 1855. Having gone to visit the basilica of St. Alexander, which had been opened on the *Via Nomentana* and the catacombs, about six miles from this, he returned here to dine with the canons regular of *St. Pietro in Vinculo*, to whom the convent adjoining belongs, and which has not been occupied by them for some time. After the dinner, at which the cardinals, and others who had been to see the newly discovered catacombs, were present, the students of the Propaganda were admitted to the presence of the Holy Father. They too had partaken of the festivities of the day, having been to see the basilica of St. Alexander, which is on the property of the Propaganda, and having assisted at mass celebrated on the altar, after it had been buried for ten centuries. Scarcely had they entered the room where the Holy Father was seated, when the floor gave way, and all were precipitated to the ground-floor beneath. Fortunately no person was hurt. A few were slightly bruised, but God preserved his servants. The Holy Father fell on a heap of charcoal, and his white soutan was a little soiled. All immediately went to the church, where the Blessed Sacrament was exposed, and the *Te Deum* sung in thanksgiving for the wondrous preservation which God vouchsafed them. Since

then the church has been closed, until the feast of St. Agnes, this year, when Cardinal d'Andrea, the cardinal titular of the church, pontificated, and, after the high mass, blessed the two lambs, a ceremony which takes place here every year on the festival of the saint; as the palliums are made from their wool. After the mass has concluded, the lambs, ornamented with ribbons, are brought from the sacristy on two silver dishes, and placed on the high altar. They are incensed and sprinkled with holy water. They are then committed to the care of a canon of St. John Lateran, who gives them to the charge of the nuns of *St. Pudenziana*. Out of their wool the palliums are woven; and on the eve of the festival of St. Peter and St. Paul, they are placed on a table before the confessional of the Apostles. After vespers, which are usually celebrated by the Pope, they are blessed by him, and placed during the night on the tombs of the Apostles, and sent by the Pope to all archbishops and metropolitans, if absent from Rome. If they be in Rome, he invests them with it himself, in his own private chapel, thus conferring on them the plenitude of the apostolical power. Nor will the pilgrim, when he has been to the church of St. Agnes, fail to visit the church of St. Constantia, which is near. It was built by Constantine, according to Anastasius the librarian, for the purpose of baptizing his sister and daughter, though other antiquarians say it was a temple of Bacchus, as the mosaics on the ceiling would seem to intimate. The superb porphyry urn in the Vatican museum was found here. This sarcophagus is of red porphyry, and is about six feet high and five feet wide. Its sides are covered with figures cut in basso-relievo; they stand out in perfect distinctness. In 1256, Alexander IV. converted the building into a church, and placed the body of the saint under the altar. The cupola is sustained by 24 columns of granite, and the interior is 74 feet in diameter.

CHAPTER XXVIII.

St. Philip Neri.—The English Oratory.—The Chiesa Nuova.—Festival of St. Philip in Rome.—The Rooms of the Saint.—The Life of the Saint.—His conversation with Spazzara.—Church of St. Pantaleone.—St. Joseph Calasanctius.—The Curia of Pompey.—Church of St. Andrea delle Velle.—Palazzo Massimo.—Miracle by St. Philip Neri.

ST. PHILIP NERI is a name well known to the English. At the suggestion of him, through whose instrumentality the English church has been re-established, Dr. Newman and those other distinguished scholars who, for the sake of Christ, gave up all that was near and dear to them in this world, came to Rome. He and his friend, Father St. John, having spent some time in the Propaganda, were ordained, and went under the direction of Father Rossi, of the oratory, to make their novitiate in the monastery of *Santa Croce*. The Holy Father forming them into a congregation for this purpose, they first occupied a place in Alston street, in Birmingham. Afterwards, Dr. Newman built the house now occupied by the Oratorians at Edgebaston. Father Faber and some members of the Oratory, at first occupied the house in King William street, in London, where they have been enabled to do so much good, and to bring so many souls within the one true fold. They have now been permitted to build their beautiful establishment at Clapham, and are now erected into a separate house. Their work and their labors show how the congregation of the Oratory has been suited to the wants of modern times; and how in this institute the divine, the as-

etical writer, and the poet, have found a home happier than that which they gave up, and in which they have been enabled to shed a light and to throw a lustre round the Catholic literature of England. Such blessings does God bestow on the works of his saints. St. Philip Neri first collected his brethren at the church of St. Jerome *della carita*, a small church near the Piazza Farnese. He occupied the convent adjoining, and his rooms in it are now formed into a chapel. One morning, when he was going to say mass, he told a person in the sacristy to go tell the architect, whom he was about to employ, to meet him at the place where the present *chiesa nuova* is, and which then was partly occupied by a religious house, which he had got possession of, and by some other buildings. He celebrated mass, and afterwards went to meet the architect. The place had been prepared for erecting the new buildings. The architect commenced measuring the ground. He stopped when he supposed he had gone far enough. The saint told him to go on. He proceeded, and stopped again. The saint told him to go on. He did not stop measuring until the saint desired him. The building proceeded—the funds came in, though the saint refused to ask for any contributions, and thus, by the miraculous aid of Providence, he was enabled to erect one of the most beautiful churches in Rome. It was formerly called Vallicella, from its low foundation. The front of the church, which opens on a beautiful piazza, is adorned with two rows of Corinthian and composite pillars. It has a nave and two aisles. The cupola and the roof of the choir were painted by Peter da Cortona. The chapels are ornamented by paintings from the best masters. Amongst these is the dead Christ, by Caravaggio, which is considered one of his best works. The high altar is particularly rich in marbles and paintings, three of which are by Rubens—the one over the altar, and the two on each side—one representing St. Gregory and St. Maurus, and

the other, St. Domitilla, St. Nereus, and St. Achilles. To the right of the high altar is the chapel of the saint; his body reposes under the altar. The picture of the saint is in mosaic; it is taken from the original by Guido. The principal actions of the life of the saint are painted round the walls of this chapel, by *Pomarancio*. To see the faithful praying in this church on the festival day of the saint, to see its ornaments, and to behold the Holy Father and the cardinals coming to hold their *capella* here—you would say, great indeed is the glory which God has reserved for his saints. The architecture of the house and of the oratory, where the oratorios are held, is by Borromini. In the convent are the rooms of the saint. In those rooms, which the pilgrim will visit with a thrill of joy, is the original painting by Guido, from which the mosaic over the altar of the saint is copied, and on the ceiling St. Philip is represented praying, painted by Cortona. But the pilgrim will see more to admire here. Here lived St. Philip, the Apostle of Rome, the friend of the young, the father of the poor, the protector of workmen, and the model of priests. Under such titles does he receive homage in Rome; and amongst the Romans no other name is so popular. Here are the same articles of furniture as in the lifetime of the saint. Here is his confessional, with the cushion on the seat on which the saint used to sit; the gratings through which so many wise counsels were given, so many consoling words spoken, and so many exhortations, which converted so many, were uttered. Here also is his bed, and the pulpit from which he preached. In these rooms he gave his spiritual instructions, and received his audience. Always filled with the spirit of God, he had the great tact of sending away happy those who came to see him. Francis Spazzara came to visit him one day. The saint inquired what his studies were. He told him who he was, and described his projects in life to him—how he expected to become a doctor.

E poi, says the saint. A consistorial advocate, replied the young man—*e poi*, says the saint; to be elected into the prelacy, added the young man. Thus he went describing his prospects in life, stating, at last, how he might be elected Pope; the saint adding, after each, *e poi*, "what after this?" When the young man had described the highest summit to which he might reach, and could say no more to the "what after this" of the saint, he went away, the *e poi* remaining engraved on his heart. On his return home, the *e poi* still sounded in his ears; he could not drive it away. He saw that after he had gained the summit of earthly ambition, "he must die; after this be judged; after this be either condemned or acquitted." This, he saw, was the *e poi* of all. Thus he was led to see the vanity of the things that change; and he turned his thoughts towards Him that changes not, and entered into the congregation of the oratory, where he lived and died in the odor of sanctity. In the room of the saint nothing is changed—the same door, the same wooden crucifix, the same painting of the Blessed Virgin, with the Infant in her arms; an altar has been erected here; round the room are some letters of the saint, in frames. How deeply does the pilgrim feel affected, as he treads the floor on which the saint stood, and as he beholds the room which has been so often the witness of his prayers and of his ecstasies. In the sacristy are some of his vestments, and the reliquary he received from St. Charles Borromeo, the crucifix which he usually wore, and other relics. Had these belonged to a Cicero or a Cesar, every traveller would hasten to see them; but, as they belonged to a saint, only the pilgrim will visit them, and in the chapel of the saint pray that the servants of God may be filled with the wisdom which the saint had in the direction of souls. His day is, indeed, a festival in Rome. From the early dawn to the eve, crowds will be found pressing towards the church of the saint. In the street

stalls are erected, filled with toys, which parents and friends buy for their children, in memorial of him who was the friend of children, and who used to lead so many of them to visit the seven churches. If a St. Francis and a St. Dominic may be looked upon as the saints of the middle ages, and St. Benedict as the saint of still earlier times, St. Philip Neri may be considered as the saint of these latter days, and as the model of the ecclesiastical state. Not far from this is another church, which will demand a visit from the Christian pilgrim—the church of *St. Pantaleone*, which was erected by Honorius III., in 1216; and given by Gregory XV., in 1621, to St. Joseph Calasactius, the founder of the order of the *Scuole Pie*, a religious order, to whose care is intrusted the education of many children, and under their guidance are placed many of the colleges through Italy. The church was rebuilt from the designs of Rossi, and the front erected by the Duke of Torlonia. Under the high altar is a porphyry urn, in which is preserved the body of the founder. St. Joseph Calasactius having done much in Spain, his native country, for the restoration of ecclesiastical discipline, was warned by a vision to go to Rome. There every night he was accustomed to visit the seven churches. In a plague which raged in Rome, his labors, and those of St. Camillus, were of the most wonderful description. They not merely attended the sick, and administered to them the consolations of religion, but also carried the bodies of the dead through the city to be buried. But he was informed by God that there were other labors which he designed for him, even the instruction of youth. The saint instituted the order of the *Scuole Pie*, which was approved of by Clement VIII. and other pontiffs. His rooms are in the house adjoining, where for fifty years he continued instructing and educating children, amidst bodily sufferings, which he endured with patience and humility. In his room are preserved many of the things be-

longing to the saint. The dress of the order was like the Franciscan habit at first; and you see the *bugia* of iron which was used by the saint at his mass. The dress was afterwards changed to its present form, differing but little from that of the secular priest. Here the Blessed Virgin appeared to him. His tongue and his heart, which were found after nearly a century to be whole, when the body was disinterred before his canonization, are still preserved in a glass case, and after two centuries the heart is still whole. When the French troops came to Rome, and when Pius VII. was carried away prisoner, blood dropped from it. With joy the pilgrim will stand in this room, where the Blessed Virgin appeared to the saint, and behold the honor which God still vouchsafes to His servants. The institute is doing much good through Italy, in imparting sound instruction to those who are committed to their charge.

Not far from this church, famous in classical annals, stood the *curia* of Pompey. It occupied the place where now the church of *St. Andrea delle Valle* and the palace Orsini are built. Pompey's theatre was situated near the *Campo de Fiori*. The statue of Pompey, before which Cesar fell, is said to be the same as that now in the Spada palace. The French, when they had possession of Rome, in the time of Pius VII., acted the Brutus of Voltaire in the Coliseum, and resolved that Cesar should fall at the base of that Pompey before which the original dictator fell, and which is supposed to be sprinkled with his blood. The statue was, therefore, transported to the Coliseum. In order to facilitate the carriage, the statue being nine feet high, the right arm was taken off. The statue was found near the Cancellaria, in a position corresponding nearly to that of the Janus before the theatre of Pompey, to which Augustus transferred the statue after the curia was destroyed. A likeness between the features of the statue and those on the medal of Pompey, pub-

lished by Causaeus, in his *Museum Romanum*; may be discovered. The church and convent of St. Andrea della Valle belong to the Theatines, and is the residence of the general of the order. The church was built in 1591, from the designs of Olivieri. The front, one of the finest in Rome, was erected from the designs of Rainaldi. It is composed of travertine, with two rows of Corinthian and composite pillars, and is decorated with statues. It consists of a nave and aisles, and lateral chapels. The cupola, which is one of the finest in Rome, was painted by Lanfranco. The four Evangelists on the sides of the cupola, and the paintings on the ceiling of the choir, are by Domenichino. The lateral chapels are adorned with beautiful marbles and paintings. The tomb of Paul IV. is also in this church. In the transept to the left is the altar of St. Cajetan, one of the founders of the order, whose body reposes under the altar of the church of his order, in Naples. The church, for its size, is one of the most spacious in Rome. Its plainness of appearance, not being richly ornamented with marbles, like the other churches, accords with the original rules of the order, which were on the principles of the strictest poverty; these were subsequently altered. We have already spoken of the celebration of the Epiphany, which takes place in this church. The Palazzo Massimo, which is not far from this, will be visited with interest by the pilgrim. The palace, beautiful for its architecture, for its statuary and its paintings, is still more illustrious for the miracle performed in it by St. Philip Neri. This, the prince and his family, though rich in traditions belonging to a family which traces its pedigree to the Roman patricians, look upon as the greatest honor of the house. The nephew of the prince having died during the absence of St. Philip, who was attending him, and not having made his confession, is raised from the dead at the intercession of the saint, to make his confession. This the saint hears, and the

penitent dies again. This miracle is now commemorated every 16th of March, in the room where it took place, and which is now converted into a chapel. Cardinals, bishops and priests, go there to offer the holy sacrifice, and the chapel is visited throughout the day by the pious Romans. Such is the honor rendered to the Apostle of Rome in this palace. It will also be visited with interest by the antiquary, for in the house adjoining, in 1467, Conrad Sweynheym, and Arnold Pannaratz, established the first printing press in Rome.

CHAPTER XXIX.*

Father Bernard and the Abbate Pallotta.—Church of St. Louis.—Church of St. Augustine.—The Vicariate.—Church of the Apollinari.—The Seminario Pio.—Piazza del Popolo.—Sta. Maria del Popolo.—The Monte Pincio.—The Villa Borghese.—The Trinitade' Monti.—Church of St. Isidoro.

THIS morning, writes Abbe Gaume, a friend of ours celebrated in his private chapel the feast of his patron, St. Louis. I was invited to attend it, and was pleased, as it gave me an opportunity of seeing two holy men who have the reputation of being saints—Father Bernardo, a Minim, and the Abbate Pallotta; they are both said to have performed miracles at Rome. They possessed that religious veneration which long follows sanctity as a shadow does a body; and in this respect the voice of the people is looked upon as the voice of God. The Abbate Pallotta is a secular priest, born in the kingdom of Naples. He was the friend and companion of Venerable Canon Bufalo, the founder of the Congregation of the Precious Blood, and possesses his spirit and his zeal. His life is spent in good works. To him is to be attributed the establishment of the services at *St. Andrea delle Valle*, which we have already spoken of. He is continually sent for to visit the sick, and where there is a difficult mission they have recourse to him. Such is the faith which his virtues inspire amongst all classes. He always carries about him an image of the

* Part of this chapter is from Abbé Gaume. It has been taken from his work, as it speaks of two Saints.

Blessed Virgin in a large reliquary, and instead of using the usual modes of salutation, he offers the Blessed Virgin for their veneration. He is of low stature, thin, and rather stooped; his hair is gray, his eyes blue, his look sweet and penetrating; his kindness of manner, his pensive and still candid appearance, but especially his faith, inspire you with a feeling of confidence and religious veneration. He speaks but little, and his manner always so composed gives us the idea of a religious mystic. Father Bernardo is different, for grace modifies itself in accordance with the habits and temperaments of different persons. He is by birth a Calabrian and was a soldier before he became a religious. He seems to have more decided manners than Abbate Pallotta. He is rather tall, quick in his movements, with black hair and eyes, thin lips; his high cheek-bones show his Southern origin; amiable, lively, simple, he attracts every one to him by the openness of his manners, the spiritual liveliness of his conversation, and that sanctity which is impressed on his entire person. When he goes into the street, every one stops to kiss his hand, and to recommend themselves to his prayers. During the day and night he is sent for by the sick, by the afflicted, and by penitents. All seek after him, and he gives himself to all, and never spares himself; but his health seems broken down already, and he is already bent, not so much by the weight of age as by his labors and his austerities. Some time since his superiors sent him to Calabria, to enable him to recover his health; but as soon as the Romans heard of the departure of the saint, they came in crowds to the convent of the Minims to claim, with tears, their friend, and him who so often consoled them in their sorrows. Their prayer came to the ears of the Pope, who recalled Father Bernardo, and for a long time the people kept watch round the convent, to prevent his being taken away from them again. We had the happiness of assisting at his mass. He

said it with much recollection and simplicity. He was only twenty minutes at the altar, and was long only at the offertory, the memento, the consecration and the communion. He went through the other parts quickly. He seemed to speak with our Lord as with a friend. Such is the reputation for sanctity which he enjoys, that in difficult measures the holy father has often recourse to him for guidance.

The Abbate Pallotta founded a congregation in Rome, and the church of *St. Salvatore in Unda*, near the *Ponte Sisto*, has been granted to him. He died soon after the republic of 1848, and his rooms are to be seen in the house attached to the church. There also may be seen the secret of his sanctity; the instruments of his penances, his chains and his discipline, show how he merited the graces God gave him. His cause for canonization has been before the Congregation of Rites, who have declared him venerable. One returns from beholding the scenes of the mortification of this holy man deeply impressed with the thought of how little he is doing for the salvation of his soul. Rome is indeed a reliquary, where we meet with not only the saints who are dead, but also those who are alive; for there are ever there those who have the spirit and who lead the life of sanctity, penance, and mortification, which alone can make the saints. The mark of the church's sanctity seems to be as permanent as that of her Catholicity, and is more clearly marked in Rome, the centre of Catholicity. The relics of the saints show what Rome was in olden times—when the catacombs was her church. St. Aloysius, St. Stanislaus, St. Philip Neri, St. Ignatius, Blessed Leonard and Blessed Paul of the Cross, show what she has been during the last centuries. Those holy men who have gone lately to the tomb show what she has been during the present century. We went to-day to pay a visit to the church of St. Louis, the national church of France. It was built in 1589, from the designs of Porta.

The front is travertine, and is decorated with two rows of pillars and with four niches, in which are statues, well sculptured. The paintings in this church are by some of the first masters. There are two frescoes by Domenichino, one representing St. Cecilia distributing her clothes to the poor, and the other her being crowned by angels, together with her husband. The picture of the Assumption over the high altar is by Bassano. Some of the paintings on the ceiling are by Arpino. The tombs of Cardinal de Bernis and of Madame de Montmorin are well executed. A slab has also been erected to the soldiers of the Army of Occupation that fell during the siege of Rome in 1849. The church is dedicated to the Blessed Virgin, St. Louis, and St. Dennis the Arcopagite, apostle of the Gauls. It has always been held, both at Rome and in France in olden times, that Celtic Gaul derived its faith from the illustrious disciple of St. Paul. After the learned discussions of Father Mamachi, one feels surprised at modern France rejecting so noble an origin. The mission of St. Dennis was never doubted until the beginning of the seventeenth century, even in France. The church of St. Louis is a testimony on the part of Rome to the fact. Near the church of St. Louis is the church of St. Augustine, the Vicariate, and the church of the Apollonari and the Roman seminary and the Seminario Pio—all which deserve the attention of the pilgrim. The church of St. Augustine is built upon the ruins of the imperial shambles. It is after the designs of Pintolli. It was built at the expense of Cardinal d'Estouteville, who was the French minister in Rome in 1483. Its cupola was the first erected in Rome, and was repaired last century under the directions of Vanvitelli. The front is simple but majestic. It consists of two aisles and a nave, separated from them by pilasters with enchased columns. The chapels are adorned with fine paintings and sculpture. The high altar is ornamented with four columns and

angels, sculptured by Bernini. The painting of the Blessed Virgin is attributed to St. Luke. The choir of the religious is behind the high altar. In the adjoining chapel is an antique urn, in which is preserved the body of St. Monica, which was brought hither from Ostia. The statue of St. Thomas of Villanova giving alms, in another chapel, is by Ferrata; but the picture of the church is the Prophet Isaias, a fresco by Raphael, on the third pillar on the left, where you enter. He wished to surpass the prophets painted by Michael Angelo in the Sistine Chapel. Though not very large it occupied three men during six years. But the object of devotion in the church is the statue of the Blessed Virgin with the infant in her arms. It is said to be of Byzantine workmanship. It is adorned with the most precious jewels, and other offerings which have been hung round it by those who have received answers to the prayers which have been made before the statue. From morning until evening persons are to be found making their devotions there. The church is hung with votive tablets, representing the deliverances which have been effected through the intercession of the Blessed Virgin, from dangers which seemed to threaten the existence of those who made them. Jewellery of all descriptions and the richest ornaments have been offered up as a thank offering to the Queen of Heaven. It cannot be seen without our being convinced of the piety and devotion of the faithful in the eternal city. When the offerings increase so much that there is no longer room for them in the church, they are sold by the Pope's sacristan, who is the treasurer of the fund, and the proceeds are applied to the support of the Augustinians. The general resides in the convent, which is one of the largest in Rome. The refectory is ornamented with beautiful frescoes; but the treasure of the convent is the *Bibliotheca Angelica*, which is rich in books and manuscripts. It was founded in 1605, by Father Angelo Rocca,

an Augustinian, and was since increased by the books of Cardinal Passionei. It contains nearly 100,000 volumes. Near the entrance to the church of St. Augustine is the *Vicariate*, the office of the Cardinal Vicar, and also the place where the relics of the saints, which are distributed to the faithful, are kept. On the day of the station, in Lent, they are all open to the inspection of the faithful, and then the saints taken from the catacombs, as well as those relics taken from the saints of later days, are exposed, and many a prayer is offered up before them by those whose desire is to be with them in glory. The church of the Apollonari adjoins this Vicariate. It was built by Adrian I., on the ruins of an ancient temple of Apollo, and was afterwards rebuilt from the design of Fuga, by Benedict XIV. In the porch, which is more extensive than those usually to be met with in the churches of Rome, there is on one side the font and on the other the chapel of the Blessed Virgin. The paintings in the church are by good masters; the statues of St. Ignatius by Machionini, and of St. Francis Xavier by Le Gros, are placed on two of the altars in the church, which is a spacious building. The church belongs to the Roman Seminary, and to the Seminario Pio. The latter of these institutions was founded by Pio Nono, after his return from Gaeta. During his absence from the city, the Father of the Faithful was not forgotten by his children, who are scattered over all the world, and contributions were sent to him from all parts of Christendom. From these he was enabled to save much, and to devote them to works of charity and beneficence. One of the principal objects nearest to his heart was the educating the priests of the Papal States. Desirous of sending to each diocese some men who should have received their education in the eternal city, without interfering in the slightest manner with the diocesan seminaries, he proposed that each diocese should have the privilege of sending one

student to Rome, to be educated there. He is to be selected by *conkursus*, from amongst those who present themselves to be examined. The number of dioceses in the pontifical States, including Subiaco and Benevento, being 68, the privilege of sending one student is conferred on each. Two are given to Senogalia, as being the native city of Pio Nono, and another student being selected by examination, makes the entire number of students to be 70. The usual branches of philosophy, dogmatic and moral theology, patristic and scriptural literature and canon law, are the courses in which the students are instructed. The appointment of the rector is reserved to the holy father, who appointed Father Gaude, a Dominican and procurator-general of the order, the first rector. Padre Gaude did not hold his office long; for, in December, 1856, he was made a cardinal. The schools and the library are used in common between the Seminario Pio and the Roman Seminary. The Apollonari was first occupied by the German college, to whom it was given by Gregory XIII. Leo XII. gave it to the Roman Seminary, the German college being transferred to the *Palazzo Borromeo*, which is situated near the church of St. Ignatius. Thus has the holy father, out of the funds which the Catholics of Christendom collected for his support, been enabled to build additions to the Roman Seminary, so as to make it sufficiently large for the accommodation of the Seminario Pio; and to endow this latter institution with a sufficient income to support seventy students, the only money required from them being the depositing a sufficient sum to enable them to pay their expenses, should sickness or any other circumstance prevent them from pursuing their studies. After visiting this interesting locality, we proceeded to the Piazza del Popolo, where the Emperor Aurelian extended the walls of the town, in order to enclose the Campus Martius. He constructed a gate, which was called the Flaminian, on ac-

count of its standing in the *Via* of that name. This was almost on the verge of the Monte Pincio, and the road to it being very steep, the *Porta del Popolo* was built. It was repaired in 1562, under the direction of Michael Angelo. The Piazza del Popolo is a beautiful piazza, in the centre of which stand an Egyptian obelisk and a fountain. Three of the principal streets in Rome diverge from this piazza; two churches form the termination of these, and altogether make such a grand and imposing appearance that few cities present such a beautiful entrance as the entrance to Rome by the *Piazza del Popolo*. The obelisk was erected at Hierapolis by Sesostria, king of Egypt, and was transported to Rome by Augustus, and placed in the circus. Sixtus V. removed it to this spot. It is 80 feet high without the pedestal, which is 27 feet. To the left of the gate is the church of *Sta. Maria del Popolo*, which is built on the spot where the tomb of Nero formerly stood. The trees which grew about the tomb had in process of time become the habitations of large flocks of birds, which caused great damage to this part of the city. The Romans, in this as in all their other difficulties, applied to the Blessed Virgin for help, desirous of knowing what they should do to get rid of them. She appeared to Pope Pascal II. and told him to cut down the trees and build a temple to her honor. This was done; and in 1231, Gregory IX., surrounded by the people and the sacred college, went in great pomp to *Sta. Maria del Popolo*, carrying in procession the miraculous image of the Blessed Virgin, which was venerated at St. John Lateran. In 1578 Gregory XIII. came in procession with the clergy of the city, with their feet bare, to entreat, through the intercession of the Blessed Virgin, the cessation of a plague with which the city was desolated. This request was soon granted. Here, as in other sanctuaries, the Queen of Heaven is surrounded by numbers of saints and martyrs. Here are relics of St. Peter,

St. Paul, St. Andrew, St. Stephen, St. Laurence, St. Hypolytus, St. Ruffinus, St. Agnes, and St. Faustin, whose body reposes under the altar of the chapel of the Conception; nor does this sanctuary fail in contributing its share of paintings and sculpture to the many wonders which are to be met with in the holy city. In the chapel to the right, as you enter, are paintings by Penturicchio and by Maratta. In the chapel to the right of the high altar is a picture of the Assumption by Caracci, and two—the Crucifixion of St. Peter and the Conversion of St. Paul—by Michael Angelo. The Chigi chapel is one of the most celebrated in Rome. Its decorations were designed by Raphael; the frieze and the altar-piece were begun by Piombo and finished by Salviati. There are also four statues; one representing Daniel in the lion's den, and another, the angel taking Habakkuk by the hair, are by Bernini; the other two, Elias and Jonas, are by Lorenzetto. The two other churches in the piazza are fine churches, and are also dedicated to the Blessed Virgin. The Monte Pincio, the promenade of Rome, stands high above the convent and church of *Sta. Maria del Popolo*. It is the promenade of the Romans, and is the usual place where, through the year, exercise can be taken, for it is immediately dry even after the heaviest rains. The view of the city, of the Janiculum, and of the distant Campagna, is one of the most commanding near the city. It lies before you in calm repose; its domes, its towers, and its churches, all appearing as nothing to St. Peter's, which stands out before you in all its majesty. This is perhaps the noblest view of St. Peter's. From the piazza the front prevents your seeing the dome in its full proportions; but from this the beauty and proportions of the building can be seen in its best point of view. The Villa Borghese, with its former beautiful grounds, now presents rather a desolate appearance, its trees having been cut down, its lake drained, and most of its

buildings destroyed by the republicans in 1849. From the front of the Monte Pincio, which is directly over the *Piazza del Popolo*, the fire-works take place at Easter and on the feast of St. Peter and St. Paul. The walks and drives about the Pincio are much improved during the last few years. Outside the gate of the Monte Pincio is situated the French academy, and near this the church and religious house of the Trinita di Monti, which belongs to the Sisters of the Sacred Heart. The church erected by Charles VIII. of France belonged to the Minims, and after various changes it has at length come to the Sisters of the Sacred Heart, who impart to the young Romans a good and Catholic education, both by the means of poor schools and of the boarders which are received in the convent. The church itself contains some beautiful frescoes. Amongst these is the famous Descent from the Cross by Volterra, said to be the third finest painting in the world. The group of the Blessed Virgin, of the Holy Women, and of the Dead Christ, are most striking. The cloister is painted in frescoes, containing some events taken from the life of the founder of the Minims. The gardens are beautifully laid out, and extend along the side of the hill. Too much cannot be said with respect to the real good which those holy women are doing for the cause of education, in the holy city. Their novitiate is at the Villa Lante, on the Janiculum. Opposite the church is an obelisk, which Pius VI. had transported here in 1789, from near St. John Lateran. It is of Egyptian granite, 48 feet high without the pedestal. It formerly stood in the circus, in the gardens of Sallust. But we cannot leave this part of the city without paying a visit to the church of St. Isidore, which, with the convent adjoining, belongs to the Irish Franciscans. The church is entered by a flight of steps, which, together with the front, make a good termination to the street on which it is built. The paint-

ings in the first chapel to the right are by Maratti, who also painted the picture of the Conception, in the chapel on the left side of the high altar. The St. Isidore, over the high altar, is one of Sacchi's best works. The paintings in the chapel on the left, are also by Maratti. There is also a monument, consisting of a recumbent figure on a tomb, as also a slab, with an inscription to Miss Curran, the betrothed of Emmet. There are also stones in the floor of the church, on which are inscribed the names and the dates of those holy men who lived and died for the faith. Amongst these, one to Luke Wadding, who founded the convent here.

The school of theology has several frescoes of friars who were educated here, and were afterwards bishops and archbishops in Ireland. But the glory of the house is the library and the valuable collection of manuscripts. Amongst the latter is a copy of the four Masters and the Psalter of St. Patrick, of the date of the sixth or seventh century. In the library are some valuable books which belonged to Luke Wadding. Of all the Irish establishments on the Continent this is the most perfect. The church, the convent, the novitiate, the library, and the manuscripts, make it such as every religious house ought to be. Here seem to be gathered the relics of the splendor of the Franciscan order in Ireland. The manuscripts appear to have belonged to the establishment in Wexford, and when the poor religious were banished from Ireland, these were removed to the Low Countries, they were finally removed hither. For three centuries this house supplied Ireland with priests, who, when it was under the penalty of death to set their foot on their native shore, did not fear the threat of the persecutor, but went forth and by their preaching and by their zeal, kept the faith alive in that country. To their instrumentality it is to be mainly ascribed that Ireland never lost the faith. This institution has been to Ireland what the English college has been to

England, and will be visited with interest by every Catholic; for all who bear the name of Catholic must feel an interest in that country, where, since the time of St. Patrick, among good report and evil report, amongst divisions within and persecutions from without, the faith has never failed.

CHAPTER XXX.

Bridge of St. Angelo.—Castle of St. Angelo.—Sta. Maria Transpontina.—Cupola of St. Peter's.—The Illumination.

THE bridge of St. Angelo was formerly called the *Ælian* bridge, and was constructed by Adrian as a passage to his mausoleum. It was repaired by Clement IX., and Bernini, by his orders, constructed the balustrade at each side, on which are placed two marble figures of angels, holding the instruments of the passion. The angel who bears the inscription of the Cross, was executed by Bernini. The river is here 311 feet in width, and the three principal arches are 59½ feet each in their span. Near the bridge on the opposite side from the Campus Martius is the mausoleum of Adrian, now the Castle of St. Angelo. It was erected to contain his ashes, and to rival that of Augustus. It is 270 feet in circumference, and was anciently covered with marble pillars and statues, all which have now disappeared. After the fall of the empire, it was used for the defence of the city, in the wars with the Goths. It was converted into a fortress by Boniface IX., and the fortifications were afterwards increased. It took the name of St. Angelo from the apparition of St. Michael, which was seen here, and which has been already described. The castle communicates with the Vatican by means of a covered way, which is supported by arches, and which gave easy access to it from the Vatican during the periods of disturbances to which Rome was so

often subject in the middle ages. At a short distance from the castle, on the way to St. Peter's, is the church of Sta. Maria Transpontina, belonging, with the convent attached to it, to the Carmelites. The general of the order has his apartments in the convent. In the church are two monuments of the martyrdom of St. Peter and St. Paul—two columns of marble, to which the apostles were bound in order that they might be scourged before they were executed. They are supposed to have been in the *comitium* in the forum. Some of the paintings in the church are considered as being well executed. The picture of St. Barbara is one of Arpino's best. The other paintings are by Massimo Pomorancio, Ricci, and Puccini. The hospital of Santo Spirito will be described when we come to speak of the public institutions of Rome. We resolved to-day to take another view of St. Peter's. The ascent to the cupola is, as we have already observed, of the easiest description, being nearly an inclined plain. From the cupola alone we can have a true idea of the immense extent of St. Peter's. The fourteen figures of the Apostles, our Saviour, and St. John the Baptist, which, from the piazza, appear to be of the ordinary height, are, in reality, nearly 20 feet high. On the roof live those workmen who are employed in the repairs of the buildings, for a large sum of money is spent every year to keep the Basilica in its present state. From the interior of the cupola the view of the church is really deceptive. What appeared to you so large and so wondrous is now dwindled away to almost nothing. You seem to be in the church triumphant raised above the things of earth, where those things that have once appeared to you so wondrous and so great, will be then brought down to a mere nothing. Beneath you is the tomb of the Apostles, and its wondrous canopy, which now appears to you quite small. The altar of SS. Processus and Martinianus, the jailers of St. Peter and St. Paul in the Mamertine prison,

appear to you still smaller ; but you recognize the power of religion which has effaced the sins of those who were once the persecutors of its apostles, and now reunites them in the same glorious temple, and pays the same exalted honors to them as it does to those whom they persecuted. As we proceed still higher up, we come to the exterior, on the top of the cupola, before entering the stairs which lead to the ball. How noble the prospect which is presented to you from this ! what a panorama of the Eternal City and of the distant mountains on one side, and of the blue Mediterranean on the other, is now before you ! All seem, as it were, by the hand of the magician, to be reduced to a diminished scale. The Vatican palace and its gardens, the piazza and its fountains, present an appearance of being brought to their present size by some invisible power. The view of every thing is so deceptive, that you seem almost to be laboring under some delusion, and you cannot trust your eyesight ; but to ascend the ball, this is the work. We enter a room, after a short ascent from which a ladder, made of iron, placed almost perpendicularly, leads to the ball. For those who are of large dimensions, the ascent will be rather difficult. One of our companions, of rather beyond the average dimensions, took off his coat and waistcoat to try and enter into the ball. In the midst of his aerial course he sticks fast, and he can neither come down nor go up. Some drag him by the hands, others push him by the feet, but to no purpose, and he at last has to descend without being able to enter into the ball, an honor he wished to accomplish. The ball is eight feet and one inch in diameter, and can contain sixteen persons. The cross above the ball is fourteen feet high. The effect produced by the lighting of 4,000 lamps, and afterwards of 800 flambeaus, is truly astonishing, and presents this glorious structure, on the nights of its illumination, in its full glory.

CHAPTER XXXI.

The Bridges over the Tiber.—The Pons Triumphalis.—The Ghetto.—Bridge of Quattro Capi.—The Island.—Church of St. Bartholomew.—The Trastevere.—Church of St. Cecilia.—Discovery of her body.—Mosaic of the Apse of the Church.—Festival of the Saint.—Church of St. Francesco a Ripa.—Sta. Maria in Trastevere.—Church of St. Callista.—The Corsini Palace.—St. Pietro in Montorio.—Gate of St. Pancrazio.—The Franciscana.

HAVING taken a view of all the quarters of Rome surrounded by the Tiber, the Trastevere remains to be visited by us. There are four bridges across the Tiber—the Ponte St. Angelo, the Ponte Sisto, the Ponte di Quattro Capi, which communicates with the island in the Tiber and then with the Trastevere, and the Ponte Rotto. This latter bridge is the first in Rome built of stone. It was begun by Fulvius, Censor, and finished by Scipio Africanus and Mummius, Consors. It was called Palatine from being near the Palatine Hill, and also Senatorial from the senators usually passing over it when they went to consult the books of the sybils, when they were kept on the Janiculum. Julius III. repaired it, when it was injured by an inundation. It was again restored by Gregory XIII., but since 1598, when half of it was carried away, it has not been repaired until within the last few years, when a drawbridge has been placed over the part that had been carried away some centuries before. Vestiges of the Pons Sublicius are seen in the Tiber opposite the *Ripa Grande*. It was originally built of wood, but the Emperor, Antoninus Pius, rebuilt it of marble: A. D. 780 it

was washed away by a flood, and has not been since repaired. The *Pons Triumphalis* was situated near the bend of the river, near St. Peter's, not far from the church of *St. Giovanni di Fiorentini*. The triumphant general passed over this bridge, then through the Campus Martius, by Pompey's Theatre, by the portico of Octavia and the theatre of Marcellus to the Circus Maximus, where he turned to the left, between the Caelian and the Palatine Hills. He entered the Via Sacra, near the Coliseum, and ascended the Capitol by the Clivus Capitolinus, where he offered a sacrifice to Jupiter in his temple, situated on the Capitol near where the house of the conservators stands at present. We take our route to the Trastevere by the Ponte di Quattro Capi. Before arriving at the bridge, the Ghetto is at the right. Formerly it had gates, which were always closed at the Ave, but they have been taken down during the last few years. Here the Jews have dwelt for centuries at peace, while other countries which now practise what they call toleration, but what is in reality indifferentism, persecuted them, not so much for their being Jews, as for their being rich, a good fine being in general sufficient to obtain for them freedom of opinion. Not so Rome; she has ever learned to tolerate error, where it has become a *fait accompli*, through hopes of better days coming when error may be laid aside and truth embraced; though in the beginning she endeavors to prevent its growing up where the true religion is professed. For this none who believe the faith which they hold to be the true faith can blame her. To the stranger the Ghetto will present an appearance of being over-crowded and therefore unhealthy; but this very crowding together has rendered it one of the most healthy parts of the city; for in Rome the court-yards and the vacant spaces are what breed the malaria. Opposite the entrance to the Ghetto is a church, which formerly belonged to the family of Gregory the Great. The altars in

it were consecrated by Benedict XIII. The church is dedicated to St. John Calybita. The bridge was built in the year of Rome 733, by the sordile Fabricius. It was called Di Quatro Capi, in consequence of the four figures of Janus Quadrifrons, which were placed on the bridge. One of these is now opposite the church which has been just spoken of. The island of the Tiber, to which it conducts, has been famous in the history both of ancient and modern Rome. In the year of Rome 461, the plague having made great ravages in the city, the senate sent deputies to the island of Epidaurus, where the famous temple of Esculapius was situated. There they obtained a serpent, the symbol of the god, and brought it to Rome. It was placed in the island, and a temple was erected in honor of the god, and a hospital. The church of San Bartholomeo occupies the site of the former, and the church and hospital of the Benfratelli the site of the latter. The church of San Bartholomeo was rebuilt under Pope Gelasius in 1118. The aisles are separated from the naves by 24 granite pillars, supposed to have belonged to the ancient temple. The high altar is decorated with four porphyry columns and a porphyry urn. Anthony Caracci painted the frescoes in most of the chapels, some of which, being in a bad state of preservation, have been retouched by another hand. The convent attached to the building is occupied by Franciscans, who are beloved by the inhabitants of the Trastevere for their piety and devotion. The temples of Faunus and Jupiter Lycaonius were situated near the house of the Benfratelli, near which some ruins of them have been found. The ancient bridge of Cestius, now the Ponte Bartholomeo, connected the island with the Trastevere. This bridge was built by the consul Cestius during the Republic, and was repaired by the Emperors Valentinian, Valens, and Gratian. It consists of three arches, the span of the central one being about 77 feet. The Tras-

tevere was formerly inhabited by the lowest class of the people and by the Jews. Augustus built there a barrack for the soldiers who belonged to the fleet at Ravenna, those belonging to the fleet of Mysene being lodged near the Cælian Mount. The fields of Lucius Quintus and the four acres of Cincinnatus were situated here, but the exact place is not known. Among the principal Christian monuments which adorn the Trastevere must be mentioned the church of St. Cecilia. When Alexander Severus was emperor, there lived at Rome a young Christian, named Cecilia, not less distinguished by her angelic virtue than by the nobleness of her birth and her beauty. Valerian, an officer of the emperor, born in paganism, desired her in marriage. Cecilia accepted his offer, converted him to Christianity, and they both made vows of perpetual chastity. Tiburtius, the brother of Valerian, also became a Christian in consequence of the exhortations of Cecilia. The noise of this two-fold victory which Christianity gained was soon spread through Rome, and the centurion Maximus, who led them out to suffer the punishment which had been allotted to them, was so touched by their conversation and by their courage, that he himself became a Christian, and being immediately condemned to death, he suffered with his prisoners. Cecilia still remained untouched, but orders are soon given to seize her in her house, where the persecutors came and she is condemned to death. In consequence of her distinguished birth, a mode of execution is adopted which was used by the Romans with respect to women, and especially if they were of noble family. She is shut up in the sudatorium of her bath, which is closed so as to prevent the entrance of any air, and heated to a very high degree, in order that the saint might die in a short time. When the bath was opened after three days, she was found yet alive. The judge ordered her head to be cut off, which, either from some refinement of cruelty or from a

miracle, was so badly performed that only a deep gash was inflicted behind, and she survived for three days. The heroic martyr still continued her mission. Many were converted, and received baptism from the hands of Pope Urban in the house of St. Cecilia. Before her death she requested the pontiff to change her house into a church, which was accomplished. It was restored by Gregory the Great, and afterwards became more venerable under the reign of Pope Pascal. The bodies of the martyrs had been buried in the catacombs, but the exact place was not known. Cecilia made the place known to St. Pascal in a vision, who, after some time, was enabled to discover them. The tumulus of St. Cecilia contained the body of the illustrious martyr, enveloped in vestments figured with gold and saturated with her blood. The bodies of St. Valerian, Tiburtius, Maximus, and Popes Urban and Lucius, were also found by the same pontiff. In the days of her triumph ancient Rome was never filled with greater joy than Christian Rome, when these glorious martyrs entered her walls; they were placed in the church of St. Cecilia, which the Pope caused to be rebuilt. Clement VIII. gave the convent to the Benedictine nuns. The church consists of a nave and two aisles, which are separated from the nave by 24 pillars, and ornamented with gilt stuccoes and paintings. The high altar, which is arranged after the manner of the ancient basilica, has a marble canopy, supported by four antique columns of black and white marble. Under the altar, in a crypt, is the body of the saint. It is enclosed in cypress, covered with a case of silver, which is valued at 4,202 crowns, the gift of Pope Urban VIII., who was miraculously cured by the intercession of the holy martyr. All this is not seen, for the shrine is placed under the altar. In the front of the altar, towards the nave, is a statue of St. Cecilia, in a recumbent posture, sculptured by Madorno, representing the saint as she was found by Cardinal Sfondrati,

who opened the tomb when titular of the church. The pavement around the altar is of alabaster, intermixed with precious stones, and the ceiling of the choir is ornamented with antique mosaics. The bath in which the saint suffered, is near the entrance of the church, opposite the sacristy. It is about twenty feet long by seven in width. The tube and the other apparatus for heating the bath are still to be seen there. Words cannot describe the feelings of the Christian pilgrim as he enters this place. To draw near the tomb and there offer a prayer is much, but to enter the place where she was doomed to suffer, and there be permitted to pray, in the place consecrated by the prayers and tears of the martyr, is a privilege greater than the pilgrim ever supposed he should enjoy. The mosaic of the apse represents the Blessed Virgin and the child seated on a throne, with an angel on each side. Beyond these are five virgins at each side, crowned, and holding in their hands bread in a round shape, which is the symbol of work and charity. A palm-tree is growing up between each virgin. At either extremity are two cities, Bethlohem and Jerusalem. Beneath this, between the pilasters, are twelve persons on each side, representing the twelve apostles and the twelve patriarchs, each holding a crown towards the throne of the Queen of Heaven. The monogram of Pascal is also represented, and the hand, the symbol of eternity, crowning our Saviour, holding in his hand a roll, and giving the blessing with the right, after the manner of the Greeks, the thumb and the finger on which the ring is worn, being joined, and the other three extended, to represent the Trinity. To the right of our Saviour is St. Paul, holding a book, who is followed by St. Agatha, who is co-titular of the church with St. Cecilia. After her is St. Pascal, with a model of the church. Behind him is a palm-tree, in which is a phoenix, the emblem of the Resurrection. To the left of our Saviour is St. Peter, with the keys,

accompanied by St. Valerian and St. Cecilia, each wearing crowns. The lower border represents the Lamb of God, with the monogram of our Saviour on his head. On each side are six lambs, coming to him, out of two cities. The harmony of the designs, the beauty of the ornaments and of the colors, make this mosaic one of the most beautiful in Rome. St. Cecilia, like most of the churches of Rome, is not merely a museum, but it is also a reliquary. In a chapel of the aisle on the right, which is separated from the church by a grating, are placed those relics with which Cardinal Sfondrati enriched the basilica. Here relics of the saints are collected, which are too numerous to mention, and which seem to have come to this church, in honor of the Virgin Martyr. On the feast of the saint, the church is to be seen clothed in its festive attire. The lights and the flowers round the statue of the saint are such as can be only seen in Rome. The music is also such as cannot be heard on any other occasion. St. Cecilia being the patroness of music, all the artists of Rome come to offer their homage to their patroness. On no other occasion is there such a combination of talent and skill exhibited in the service of God. The porch of the church opens into an ancient atrium, and is sustained by four pillars. The frescoes of the saint revealing the place where her body is to St. Pascal, and the translation of her relics, though they have suffered much from time, are of the highest interest. In the atrium is an antique marble vase, remarkable for its size and fine form. Not far from the church of St. Cecilia is the church of St. Francesco a Ripa. It was given to St. Francis in 1229, and was afterwards rebuilt by Cardinal Pallavicini. The statuary and the paintings of the church, though fine, will not so much attract pilgrims as the room of St. Francis, which is in the convent. Here the pilgrim will stand with awe as he beholds the walls and the ceiling on which the saint looked, and as

he sees here the stone which served as a pillow for the saint. This room is now changed into a chapel, and contains in it 28 bodies of saints, with a quantity of precious relics, enclosed in panels, which all turn and expose them to the veneration of the faithful. Over the altar is a portrait of the saint, which is supposed to be contemporaneous with him. In the cloisters are frescoes of popes and cardinals, and illustrious men. This convent is indeed a sanctuary in itself. Leaving the churches of St. Cecilia and the hospital of St. Michael, to which we resolved to pay a visit on another occasion, we arrived at the church of *St. Maria in Trastevere*. On the place where this church is now built was the ancient *Taberna Mercatoria*, a sort of hospital for invalid soldiers who had served their country well. This edifice having been abandoned, was granted to the Christians by Alexander Severus. In 224 Pope St. Calixtus erected a small church here, which was the first church in Rome dedicated to the Blessed Virgin. After various repairs, it was rebuilt by Innocent II. Clement XI. added the portico, which is sustained by four granite pillars. The nave of the church is separated from the aisles by 22 granite pillars, besides six which sustain a large architrave. The pavement of the church is of porphyry, *verde antico*, and other marbles. On the ceiling is an Assumption of the Blessed Virgin, by Domenichino. On ascending to the sanctuary, on the right, is a circular opening, covered with a grating, and the opening, about two feet in diameter, is lined with white marble. Above it is inscribed *Fons olei*. On the right: "Hinc oleum fluxit cum Christus Virgine luxit." "Here flowed the fountain of oil when Christ was born of the Virgin." On the left is another inscription to the same effect. It appears in the reign of Augustus, at the time of the birth of Christ, in the *Taberna Mercatoria*, a fountain of oil flowed during the entire day, so plentifully, that it descended to the Tiber. Ancient

history, both Christian and profane, bears testimony to this fact. Benedict XIV., who has examined this matter carefully, in his work, *De Festis*, says: "Nulla de veritate miraculi dubitatio." The heathen writers mark it among the prodigies that happened during the reign of Augustus. The Christians, who knew that it was to be ranked amongst the many miracles which God was then manifesting, were desirous of possessing the spot where the miracle took place, which they were enabled to do under Alexander Severus, who, when the keepers of the taverns in the neighborhood objected to Christians having it, the Emperor declared it was better that God should be honored any way than that that place should be given to them. The inscription on the apse and also on the external *façade*, attest the same truth. The high altar has four porphyry pillars which support the canopy. The mosaics of the exterior *façade* are of the date of the twelfth century, and represent the Blessed Virgin with the Infant and the ten Virgins. Those of the apse represent Innocent II. restoring the church in 1139. The fresco of the Assumption already spoken of was executed at the expense of Cardinal Altemps. The columns of the church were taken from the baths of Ampelides. Near the sacristy is the tomb of the Cardinal of Alençon, the brother of Philip le Bel. The tomb of Bottari, famous for his works on the catacombs, is also here. Near the altar is the stone with which St. Calixtus was thrown into the well, when he was martyred. Under the high altar reposes his body, together with those of his successors, Julius and Cornelius, and also the bodies of St. Calpodius and Cornelius, both martyrs. Here are also the relics of other saints, so many and so varied that they belong to all the orders in the martyrology. Here are relics of the apostles St. Christian, St. Jerome, St. Severinus, St. Francis of Paul, St. Philip Neri, St. Marguerite, St. Agnes, St. Rufinus, St. Pudenciana, St.

Aurelius, St. Balbina, and St. Justine, who, together with many others, form a choir round their august queen. From *Sta. Maria in Trastevere* we directed our steps to *S. Pietro in Montorio*, having first looked at the cemetery which is on one side of the church, and which presents a strange appearance to those who are not accustomed to the Roman method of piling up the bones and skulls, and arranging them in order along the walls. To those who are ever living in another world these emblems of death are but as mementos of their own latter end, but to us who live in the world and are too much of the world, such appearances present no pleasing reminiscences, we therefore bury our dead out of sight. On the other side of the church, near the portico, is the convent and church of St. Calixtus, which belongs to the Benedictines of St. Paul, who reside here from May to November, when the miasma renders their residence at St. Paul's dangerous; and a few monks go out to St. Paul's to recite some of the hours and to celebrate mass. During the Republic of 1848 this convent was the scene of some cruel murders, for here the Committee of Blood took up its residence. The parish priest of the Minerva was shot, and also another parish priest, by those who wished to indulge their private hostility under the pretence of serving the Republic. The former was assassinated (for the mock trial which preceded the execution cannot be called a trial) because he had refused to marry a party within the prohibited degrees without the necessary dispensation; but justice, though tardy, at length came upon the murderers, for they were guillotined in 1854, nearly five years after the perpetration of the sanguinary deed. The remains of the parish priest of the Minerva were disinterred, and conveyed to his own church and placed amongst his order. The *Via Lungara* traverses the entire of the Trastevere, and affords a good opportunity of seeing the inhabitants of this quarter, who boast to be the descendants of

the ancient Romans. They are a strong and hardy race, and preserve traces of the energy and pride of their ancestors. A story is told of one of the Swiss guard pushing back one of those who was desirous of seeing the Holy Father, when he came rather too close, and the Trasteverian indignantly replied, "Barbarian, I am of ancient Roman blood, and moreover of Trojan!" In their mode of expression there is a mixture of imagination and of the remembrances of antiquity which seems to be the inheritance of a family. The names of the places and of the heroes of antiquity are popular amongst them. The women mention the Appian and the Flaminian Way in pointing out the road. Castiglione mentions a Trasteverian, who, going to the house of the chief to make some complaint for an injury he had suffered, terminated his complaint and his eulogy of the ass which had been stolen from him, that when he had his pack-saddle he seemed in reality to be a Cicero. In the *Via Lungara* is the beautiful palace of the Corsini, which contains the best collection of private paintings in Rome. Queen Christina of Sweden, when in Rome, lived and died in this palace. It came into possession of the Corsini family under Clement XII., and has been enlarged under the designs of Fuga. The library contains a rich collection of books, printed in the fifteenth century, and a set of rare prints, which form about 400 volumes. The gardens extend far up the Janiculum. In the Farnesian palace, opposite, are some of the most beautiful frescoes, perhaps, in existence. They were executed from the designs of Raphael, by his pupils, and by himself. The subjects, however, are such as will not please the Christian pilgrim; and though great is the beauty of the execution, he will not look on these with pleasure. The ascent to St. Pietro in Montorio is by a winding way, which is ornamented with the stations of the cross. The Montorio is considered not as a part of the Janiculum, but as being a part of the Vatican. Thus

the statement of those authors who place the crucifixion of St. Peter on the Vatican, agrees with the tradition of this being the spot where he was crucified. Nero, enraged at the death of Simon Magus and at the numerous conversions which were made by the poor fisherman of Galilee in the imperial court, caused him to be seized and cast into the Mamertine prison, from whence the apostle was taken to be bound to a column and cruelly scourged previous to his crucifixion. This place may have been selected by Nero that he might be able to see the punishment from his palace. St. Peter was crucified with his head downward, esteeming it too high an honor to be crucified like his Divine master. The first Christians, who hallowed by lasting monuments the principal places which were made sacred by the footsteps of the apostles, were careful to mark the spot which was rendered sacred by the death of St. Peter, and the church of St. Peter's in Montorio thus became one of the most beautiful churches in this neighborhood. During the siege of Rome in 1849 it suffered a great deal, the roof and part of the convent being destroyed by the fire of the besiegers, who attacked the city at this point, the gate of St. Pancrazio being the place where they entered the city. The besieged, by their fire, destroyed the beautiful villa of the Doria family. Part of the wall still remains pierced by the balls of the Republicans. The gate of St. Pancrazio has since been rebuilt, and the church of St. Peter's has been repaired and bears now no mark of the siege. The church was rebuilt at the end of the fifteenth century by Ferdinand IV., king of Spain, who employed Pintelli as his architect. The paintings of this church are executed by the first masters. In this church was also the famous Transfiguration, which, after many wanderings, has at length found a resting-place in the Vatican. In the cloister is a circular chapel, with a dome supported by 16 Doric columns of black granite, erected also by Ferdinand

IV., over the spot pointed out as that where St. Peter was crucified. In the church are the tombs of two Irish chieftains, which will be viewed with interest by every pilgrim who knows the struggles which that country has maintained for years in defence of the faith. The view from the esplanade in front of the church, is one of the most beautiful about the city. It presents Rome to you in a different point of view from what you behold it either from the tower of the Capitol or from the Monte Pincio. The convent is inhabited by the Franciscans, those poor friars who have nothing of this world's riches, yet have intrusted to their care those places which no worldly riches can purchase; in the East, the place where our Saviour was crucified; in the West, the place where his Vicar suffered martyrdom. This is indeed a glorious mission and a worthy recompense for their humility.

CHAPTER XXXII.

St. Andrea delle Fratte.—Altar of the Blessed Virgin.—Cardinal Consalvi.—*St. Carlo in Corso.*—*St. Lorenzo in Lucina.*—Cardinal Fransoni.—*St. Lorenzo in Damaso.*—*Sta. Maria della Pace.*—The Anima.—Cancellaria.—The English College.—Church of *St. Jerome.*—Palazzo Farnese.—*St. Paul's* outside the walls.—Pyramid of Calus Cestua.—Protestant Burial-Ground.—The Fire at *St. Paul's.*—The Three Fountains.—Martyrdom of *St. Paul.*—*St. Sebastian.*—"Domine, quo vadis."—*St. Agatha alla suburra.*—Irish College.

IN our pilgrimages through the city, we have had only an opportunity to glance at some of the principal churches, which are rendered more remarkable by their position, or by their being built on places which have been hallowed by the martyrdom of the saints, or have always been looked upon as sanctuaries. To examine all the churches in the city, would indeed be a labor of many years, or rather of one's life; for almost every church, however humble it is in appearance, is a museum, a gallery of paintings, and a grand reliquary. How oft the pilgrim wishes he could take home with him one of those small churches, which are now in an almost deserted part of the city, that he might in his country have it as an object of admiration for all around, and as a sanctuary where all might worship. We resolved to-day to visit some of those other churches in the city, which we had not yet seen, and to begin with the church of *St. Andrea delle Fratte*. This church and convent now belong to the Minims. There being formerly in this part of the city gardens and vineyards, surrounded by hedges, called *fratte* by the Italians, the

church derived its name from this. It was built from the designs of Guora, except the cupola and steeple, which are by Borromini. The chapel of St. Francis contains two angels, sculptured by Bernini, and some beautiful marbles. Baldi painted the St. Andrew over the high altar; and the paintings on the ceiling of the choir and cupola are by Marini. But the glory of the church is the altar of the Blessed Sacrament, before which Ratisbonne was converted. It was, previous to this, dedicated to St. Michael, and was not remarkable for its decorations; but since the Blessed Virgin appeared to Ratisbonne, in this chapel, it has been beautified by all that modern art could do to effect it. Over the altar is the Blessed Virgin as she appeared to Ratisbonne. The baptism and the confirmation of the convert are also beautifully executed. The altar is hung with lamps of the most costly description, and with the votive offerings of those who have had the petitions, which they made before this altar to the throne of mercy, answered. The place has become a sanctuary; and there, at all hours of the day, may be found some pious Roman, offering up prayers to her, through whose instrumentality Ratisbonne became a Christian. Cardinal Consalvi, the minister of Pius VII., was engaged in almost all the affairs of importance during the reign of Pius VII. The Sovereigns of Europe had presented him with a rich collection of snuff-boxes, as a testimony of the high esteem in which they held him. The most beautiful of these was that which was given him when the concordat of 1801 was concluded, and which was valued at 30,000 francs. The cardinal, by his will, ordered all these to be sold, and a part of the proceeds to be expended in finishing the façades of several of the churches of Rome—amongst these was *St. Andrea delle Fratte*. The remainder was to be expended in erecting a monument in the church of St. Peter's to Pius VII. Pursuing our way through the Via Condotti, we entered the

Corso, and, turning to the right, soon arrived at the church of *St. Carlo in Corso*, which externally presents a very fine effect. Nor on entering it does the visitor feel disappointed. The church was built by Carlo Milanese, in 1612, from the designs of Lunghi and Cortona. It has a nave, separated from the aisles by Corinthian pillars. The chapel to the right, built from the designs of Poni, is one of the finest in Rome. The altar-piece is of mosaic, and is taken from that of Maratta, in the church of *Sta. Maria del Popolo*. The extent and the size of the church are especially adapted to this portion of the city, which being rather populous, it affords many opportunities for attending the catechisms in Lent, and also the instructions which are given here in the month of May. The church of *Gesu and Maria*, on the opposite side of the street, contains some good paintings and marbles, and the several tombs of the Bolognetti family. Returning through the Corso, we arrive at the piazza of *St. Lorenzo in Lucina*, which is a holy sanctuary, built on the house of her whose name it bears. In the portico are some curious frescoes—amongst these is one of *Lucina* offering to *Anacletus* this church, as a titulus. This church is always the title of the senior cardinal-priest, who, as such, is dean of the *Sistine* chapel. It was held many years by Cardinal *Oppizoni*, Archbishop of *Bologna*, who died a few years since. Cardinal *Fransoni*, the cardinal-prefect of the *Propaganda*, succeeded him. He did not enjoy this title long, for his life of labor and devotion to the cause of the church was nearly drawn to a close when he was appointed to it. Whoever had the good fortune to meet Cardinal *Fransoni*, can never forget his piety and his devotion. He was a holy and devout client of the *Blessed Virgin*, and never confirmed or baptized a convert, without giving them the name of *Maria*. As cardinal-prefect of the *Propaganda*, he had consecrated a great many bishops—more than even *Pope Sylvester*. The last he consecrated

was a bishop for the Prussian dominions, at the church of St. Claudio; though scarcely able to perform the ceremony, from bodily infirmity, he still resolved to do it. His strength almost failed him before the conclusion of the ceremony. This was the 69th and the last bishop which he consecrated. He was indeed a saint. In the church of St. Lorenzo are some of the relics belonging to the saint. In the sacristy is shown the gridiron on which the saint was martyred: six feet, about 7 inches in height, served to fix it upon the marble flag on which the coals were placed; and part of this flag is now in the subterranean church of St. Lorenzo in *Paniperna*, and shows what the ancient level of the Viminal Hill at this place was. By the side of the gridiron are three vases—two of these contain the blood of the saint, the other a part of the flesh of the martyr. The church and convent now belong to the Barnabites. The chapels of the church are all beautifully ornamented, and it presents a noble appearance, as you stand near the door and look round you. The ceiling seems to be larger, and the extent of the building greater than it really is, from the fact of there being only lateral chapels, without any aisles. The painting of the Crucifixion, over the high altar, is considered a singular and a fine production of art, and was executed by Guido. The church of St. Lorenzo in Damaso is the next object we resolved to visit. It is situated at some distance from St. Lorenzo in Lucina, at the other side of the Piazza Navona, and forms part of the palace of the Cancellaria. On our way, the church of Sta. Maria della Pace, and the Anima, demand a visit from us. The former of these churches was erected from the designs of Peter da Cortona. It has a semi-circular portico, with Doric pillars, and the interior is much improved by the octagon cupola, which is well constructed. This church was erected by Pius IV., in the 16th century, at the peace which took place after Germany had been devastated by the wars which were caused

by the Reformation. On the ceiling of the first chapel to the right, is the famous fresco of Raphael, of the sybils of Cumæ, Persia, Phrygia, and Tivoli. It has been somewhat injured by time, and by the paintings not being very skilfully retouched. The high altar was constructed after the designs of Maderno, and is ornamented with four columns of verde antique, and sculptures and painting. The church of the Anima is situated not far from this, in the same street. It was built by the Germans, in 1510; the architect was Sangallo; the paintings in the chapels are by Nanni di Baccio and Sermoneta; the altar-piece is by Giulio Romano, but has suffered much by being retouched by unskilful hands. German priests have had the charge of it for some time, and have lived in the adjoining house, which has lately been turned to the use for which it was built, and has once more become an *hospitium* for the Germans visiting the holy city, who choose to take up their residence there. The palace of the Cancellaria, destined for the residence of the vice-chancellor of the church, was begun by Cardinal Mezzarota, and finished by Cardinal Riario, nephew of Sixtus IV. Bramante was the architect. He adorned the court with a portico, above which is another portico, both sustained by granite pillars, supposed to have belonged to the portico of Pompey, which extended to near this place. The frescoes in the first hall represent some of the principal events in the life of Paul IV. This palace has become famous for the assassination of Count Rossi, which took place here in 1848, as he was going to attend the meeting of the legislative assembly, which was held in this palace. The right wing of the palace forms the church of St. Lorenzo in Damaso, which, for beauty of design and for its decorations, is not inferior to any of the churches of the same size in Rome. In this church had been placed the statue of Hippolytus, the bishop of Porto, whose history has given rise to so many learned discussions. On this chair is

engraved the famous Pascal calendar. A plain but elegant monument has also been erected to the memory of Count Rossi. Not far from the Cancellaria is the English college, an establishment which will be held in veneration by every English Catholic. Previous to the Reformation, it formed the hospitium, where the English who came to Rome were accustomed to stop, and prepare for their holy pilgrimage, spending their time in prayer and meditation, and in visiting the holy places and the sanctuaries of the city. Shortly after the Reformation, it was given for the purpose of forming a college, where priests were to be educated for the English mission; and nobly has it performed its task—its martyrs are many; those who left its portals, to return to their native land, were ever ready to shed their blood for the faith. It was intrusted by Cardinal Allen to the charge of the Jesuits, who occupied the post of directors of the institution for two centuries. Adjoining the college was the church of St. Thomas of Canterbury, which was destroyed by the French when they had possession of Rome, in the beginning of this century. A carpenter's shed now occupies its site, and some of the tombs that were in it have been removed to the cloisters of the college. A neat chapel has been fitted up within the college, which is dedicated to St. Thomas of Canterbury. A part of the vestment of the saint is the only relic of his which the college possesses. On his feast, the congregation of cardinals of the sacred immunities hold their *capella* here. Those who have been fortunate enough to hear the two panegyrics of the saint, which the Cardinal Archbishop of Westminster delivered here on two separate occasions, cannot forget how touchingly he spoke of his having said his first mass on that altar, and of his having been consecrated bishop there also, and of his readiness to shed his blood for the faith, like his illustrious predecessor. In the year 1855, the buildings which had been used as the college, were con-

siderably enlarged by the taking into the possession of the college a portion of it which had been occupied as the private residence of a cardinal. To this was transferred the *Collegio Pio*, which had been established by Pio Nono, for the education of converts, and of those who, being advanced in life, desired to prepare themselves for the priesthood. This college, during the brief period which has elapsed since it has been established, has given good help to the English mission. One out of eight of the priests engaged at present in the mission in England, have been educated in the English college. The library possesses some valuable works, and the whole establishment shows how much the energy and activity of the English mind is capable of effecting, and how amply the blessing of Providence rests upon the labors of those who, in faith, resolved to do what was in their power to keep alive the faith in England, during the withering persecution of more than two centuries. On leaving the college, we passed by the church of St. Jerome della Carita, where St. Philip Neri resided. He was wont to address the English students when he saw them passing, as a body of youthful martyrs. Of this we have spoken already. We come to the Piazza Farnese, which has two beautiful fountains, formed by two large basins of Egyptian granite, one of which was found in the baths of Caracalla, and the other in the baths of Titus. In this piazza is the *Palazzo Farnese*, which belongs to the Neapolitan Government. It was built from the designs of Michael Angelo and of Della Porta, by Paul III., who commenced it when cardinal, about 1530, and it was finished by his nephew. The sarcophagus found in the tomb of Cecilia Metella, on the Appian Way, is in the court of the palace. We now bent our steps to St. Paul's outside the walls. Before leaving the city, we stop to examine the pyramid of Caius Cestus, which is near the gate of St. Paul. This gate was substituted by Aurelian, for the ancient porta trigemina, when he ex-anded

the ancient city walls. On the right side, as you leave the city, is the tomb of Caius Cestus. It is of a quadrangular form, like a pyramid, and was built in 830 days; it is covered with flags of marble, a foot thick; it is 122 feet high, and 96 feet on each side at the base. The chamber in the interior is $19\frac{1}{2}$ feet long by 13 feet wide, and it is 14 feet in height. The room is covered with stuccoes, amongst which are painted some winged figures of females, vases, and other ornaments, which allude to the office of Caius Cestus, which was to prepare the solemn banquets of the gods, which were held in the temples after signal victories, or when some calamity threatened the Republic. The urn which contained the ashes of Caius Cestus, and his statue, which was on the summit of it, have disappeared. Pope Alexander, in 1673, repaired this monument. In digging, two small marble pillars, fluted and well worked, were discovered, and were placed on the west side of the pyramid. Two bases of statues were also discovered; an inscription on the base of one of them shows that Caius Cestus lived in the time of Augustus. Not far from this is the cemetery of the Protestants, which is situated within the walls. There is something painful to think of in this situation of the Protestant burial-ground near the tomb of a heathen priest; but their resemblance in one point makes us feel still sadder—no cross marks the resting-place of our separated brethren, or of the heathen priest. When this is not seen, it makes us fear that all has perished, and that the hope of the Christian does not animate the bosom of the surviving friends. There may be the vague hope of meeting again, but there is not the living reality of those gone before us being members of the communion of saints, for no sacrifice is offered up for them, no prayer is heard on their behalf before the mercy seat. The ship has sunk beneath the waves, and there seems to remain nothing to tell of what its fate is, or what the hopes of the survivors respecting it

are. In digging the trench round the Protestant burial-ground, the fragments of a marble plan of ancient Rome were found. In treading this way, we feel we are following the footsteps of the Apostles. St. Peter and St. Paul were shut up in the Mamertine prison, in the month of October, 65, and were both taken out on the 29th of June, A. D. 66. They passed through the gate *trigemina*, when the liotors separated them according to the orders which they had received—St. Peter was brought to the Vatican, where he was crucified, and St. Paul commenced his journey to the Salvia waters, where he was beheaded. It seems difficult at first to understand the nature of these orders, and the route which the Apostles took. The Vatican and the Salvia waters are nearly at the opposite sides of Rome, whilst the Mamertine prison is nearly in the centre. The most probable reason seems to be, that they were both conducted in procession, after the flagellation in the Forum, through the principal places of the city, to gratify the Romans, who delighted in a cruel spectacle, and then marched through the *Porta Trigemina*; and because this being the poorer quarter of the city, most of the Christians dwelt about this spot; that St. Peter was sent, then, to the Vatican, to the other side of the Tiber, because this was the Jews' quarter of the city. The crowds of the faithful who followed them to execution, marked the place where the two Apostles separated. On this spot is now erected a small chapel, with an inscription alluding to this circumstance. Dionysius, in his epistle to Timothy, speaks of this separation of the Apostles, and also of the words they addressed to each other, which are included in the above inscription. Paul said to Peter, "Peace be with thee, foundation of the church, and pastor of the lambs of Christ;" and Peter said to Paul, "Go in peace, preacher of the good, and guide of the salvation of the just." The church of St. Paul is one of the most noble sanctuaries in the Eternal City; it

is one of the five patriarchal churches, and was founded by Constantine, at the request of St. Sylvester, on the part of the Catacomb where St. Paul was buried after his martyrdom. A rescript of the Emperors Valentine II., Theodosius, and Arcadius, which is in the Vatican archives, and is dated 386, orders the prefect of Rome to build this church on a more magnificent scale. All the Popes, from time to time, have deemed it to be their duty to embellish it, and to keep in perfect repair so venerable a monument of antiquity. On the night of the 15th of July, 1823, a fire, caused, it is said, by the negligence of a plumber, reduced nearly the entire of it to ashes. The aged Pontiff was lying on his bed of sickness when this event took place. His successor, Leo XII., immediately gave orders to rebuild it, and the church is now nearly complete. It was consecrated by Pio Nono, on the 10th December, 1854, the Sunday within the octave of the Immaculate Conception, in the presence of the Cardinals and Prelates who had assembled in Rome to witness the definition of the Immaculate Conception. For beauty of design, and skill in the arts, it will be seen that the modern Romans are not behind those masters who have preceded them. The transepts having been partially finished, the high altar was consecrated by Gregory XVI. This altar still retains the old *ciborio* which was in the former church. Over this has been erected a baldacchino, which is supported by four columns of alabaster, which were presented by Mchemet Ali—they are 50 feet in height. The transepts have at either end an altar of malachite, the gift of the late Emperor of Russia. For richness and beauty, there is nothing equal to them in the world—they are valued at 50,000 dollars each. Over them are two paintings, which, though they appear to be well executed, do not satisfy those who have the direction of the building. The statues of St. Benedict and St. Scholastica, placed in niches at each side, over the altar on the left, are

well executed. The marbles of the transepts are beautiful. In the apse is the throne of the Holy Father, and on each side of the apse are two chapels. To the left are the chapels of the choir and of St. Benedict. Over the altar is a statue of the saint. To the right is the chapel of the Blessed Sacrament, and of St. Stephen. In this latter there is a statue of the saint over the altar, and on the wall frescoes of the martyrdom of the saint. But the nave and the four aisles of the church are the wonder of modern times: the Monolithic granite pillars, which separate them from each other, present the appearance of a forest of marble. The doorways are also beautifully ornamented with alabaster. The coiling is of the richest carving and gilding, and around are placed mosaics of the Popes, from St. Peter to Pío Nono, which have been executed at the Vatican. Much has been done during the last few years to expedite the works. Within a year and a half the nave and the large entrance have been brought to their present state. The tower is not yet finished. The convent adjoining, with the cloisters, partially escaped the fire. The cloisters are remarkable for their twisted columns. The mosaics over the grand arch of the nave are those of the old church, which were executed under St. Leo, in 440, and represent our Saviour, with the twenty-four elders, and St. Peter and St. Paul. In the old church there was indeed a host of martyrs and saints of every description, ranged round their chiefs. Part of the chain of St. Paul is placed on the high altar on the feast of the Apostle's conversion; and in the chapel of the Blessed Sacrament is preserved the crucifix which spoke to St. Birgitta. The few columns that remain show the glory of the ancient building. On the day of the consecration of the church, Pío Nono addressed a homily to those then present, from which the following is an extract: "When this temple, which had been a monument of piety, and of the decoration of former times, had been re-

duced to ashes, our predecessors, Leo XII., Pius VIII., and Gregory XVI., deemed they could not show their affection for the Apostle more effectively, than by endeavoring to rebuild this new temple. They did not, therefore, spare any trouble or expense in doing so, and laid out large sums of money from the pontifical treasure on the works, and stirred up the piety of the faithful, to induce them to make offerings for this great cause, in order that the new temple might be built with all the splendor of modern art and industry. Gregory XVI., our worthy predecessor, saw the external walls of the nave built, and the columns erected, and consecrated the high altar. The transepts and nave were completed, when we were, by the inscrutable providence of God, though unworthy of such an honor, elected to the chair of Peter. We were desirous of emulating the examples of so many of our predecessors, and of showing our piety towards the Apostle Paul. We therefore left nothing untried in all our labors and our trials, in order that this temple might be built and completed in every part connected with it." About a mile from the church of St. Paul's, are the Salvian waters, near which are situated the Three churches which are dedicated to SS. Vincent and Anastasius, St. Paul and Sta. Maria ad Scala Coeli. Here the pilgrim is tempted to take off his shoes, for the ground on which he walks is holy. The church of SS. Vincent and Anastasius has seen St. Bernard praying in it, and offering the holy sacrifice on its altars. The church was built in 625 by Honorius I., was restored in 772, by Adrian I., and endowed largely by Charlemagne, in the year 800. Innocent II. gave this, together with the adjoining monastery, to the monks of Citeaux, in 1140. The first abbot of the monastery was afterwards elected Pope, under the title of Eugenius III. Frescoes of the twelve Apostles, by Raphael, ornament the pillars, and the altars are enriched by many relics. The East and West are rep-

resented by Anastasius, who was martyred in Persia, and by St. Vincent, the glory of Spain. Sta. Maria ad Scala Cœli was erected on the cemetery of St. Zeno, where more than 10,203 Christians were martyred by Diocletian, together with the saint, after having worked at his baths. The church is of an octagon form, with a cupola, and was repaired in 1582 by Cardinals Farnese and Aldobrandini, from the designs of Vignola and Della Porta. The 9th of July, 298, is the date of the martyrdom of those holy men. On that day they were marched through the Porta Trigemina, and in this solitary valley, called *gutta Jupiter manans*, they were all put to death. When St. Bernard was saying mass in this church, he saw a miraculous ladder, which extended from earth to heaven, and angels ascending on the steps. Hence the church has been called *ad Scala Cœli*. The church dedicated to St. Paul, where he was martyred, was rebuilt by Cardinal Aldobrandini. In the church are three springs of water, which miraculously gushed from the earth where the head of the Apostle touched it. In an angle is the column to which the Apostle was bound when he was beheaded. Near it is the altar of the saint, ornamented with columns of black porphyry. As the Apostle was led to the place where he was martyred, he converted three of the soldiers of the escort, who were martyred three days afterwards. As his head was cut off, instead of blood flowing from the body, a stream of milk issued from it, which covered the ground and the lictor. The head made three bounds, and the three fountains sprung up where it touched the earth, each still preserving a different temperature. After the execution, Plautilla covered the head of the Apostle in her veil, and buried it in a catacomb of Lucina, on the Ostian Way, and his body was, by the careful attention of Lucina, afterwards conveyed to the same spot. At the same moment, the priest Marcellus was giving a royal sepulture to St. Peter, who had been cru-

cified on the heights of the Vatican. The effects of the malaria have been so destructive here, that the convent has long since ceased to be inhabited, and mass is now offered up in those churches by the Franciscans, who reside at St. Sebastian's. We retrace our steps again to St. Paul's, and, turning to the right, follow the road which leads to the catacombs of St. Calixtus and the church of St. Sebastian. This church is supposed to have been dedicated by St. Sylvester. Constantine the Great having founded it, it was restored in 867 by Pope Damasus, and was dedicated again to St. Sebastian. It was rebuilt by Cardinal Scipio Borghese, in 1611, from the designs of Ponzio. The front is decorated with a portico, and is sustained by six pillars of granite. The high altar is adorned with four columns of green marble. In the chapel of the saint is a statue of St. Sebastian, sculptured by Giorgetti, from the model by Bernini. Near the chapel of St. Sebastian is the entrance to the catacombs. In these were concealed the bodies of St. Peter and St. Paul, the eastern Christians maintaining that the bodies of St. Peter and St. Paul belonged to them, as being from the same country, formed the project of taking them to the east. They were proceeding to carry their project into execution, when a terrible storm overtook them, and they were obliged to desist in their attempt, and had only time to deposit them in the entrance to the catacomb, where they remained hidden for a long time. Near the altar, which conceals the entrance to this spot, was the chair of the Pope St. Stephen, who was killed in this place during the celebration of the sacred mysteries. This chair, sprinkled with the blood of the saint, is now in the church of the Knights at Pisa, who are called after the saint the chevaliers of St. Stephen. In the chapel to the right is a collection of relics, too numerous to be named; amongst these are the heads of St. Calixtus and St. Stephen, and the iron of one of the arrows which pierced St.

Sebastian, an ancient chalice of lead, containing the ashes of St. Fabian, and a stone bearing on it the marks of our Lord's feet, taken from the place where he appeared to St. Peter, when he was about leaving Rome to avoid being martyred. In the Chapel Albani, dedicated to St. Fabian, is the head of the Pontiff. But the fact which arrests the pilgrim, amidst all these wonders, is the catacomb over which the church is built. Near the door, by which these are entered, is an inscription, which says that 174,000 martyrs and 46 Popes are buried there. As we behold this inscription, and descend to these holy places, the pilgrim is indeed animated by a holy fervor, and desire of being permitted to join in their sufferings, and to seal his testimony to the faith by the shedding of his blood. On our return to the holy city, we pass by the church "*Domine, quo Vadis.*" This church, founded in the early times of the church, attests a fact which the Catholic pilgrim dwells on with pleasure. St. Peter had been confined in the Mamertine prison, and was daily in expectation of the sentence being carried into execution, which had been passed on him. The Christians, fearful of losing their chief pastor, had resolved to rescue him, and, having succeeded in their attempt, the saint was now outside the walls of the city, travelling on the Appian Way, by which he had entered Rome twenty-five years before. When he had arrived at the place, where this church is now built, he perceived his Divine Master coming to meet him, bearing his cross. Peter recognizing him, said, "*Domine, quo Vadis.*" Our Lord replied, "*Veniam iterum crucifigi.*" St. Peter understood him, and returned to Rome, and there awaited the cross on which his Divine Master was about to suffer again, in the person of his vicar. The constant tradition of the faithful at Rome attests the truth of this apparition of our Lord; and St. Ambrose, in his discourse against Auxentius, alludes to it. Paganism had been subdued, and the Gospel rendered triumphant by the

blood of those who died as its martyrs. Deep indeed must be the feelings of humiliation, as we think how little we have done for the advancement of the faith, compared with the zeal and the sufferings of the first martyrs. We go to visit the church of St. Agatha *alla Suburra*, where the students of the Irish college were engaged in preparing for the celebration of the festival of St. Patrick, by a solemn Triduum. It is indeed a beautiful sight to the stranger, to behold these born in a distant country round the altar of a virgin martyr, thus hallowing the festival of the apostle of their country. The Irish college had been founded by Luke Wadding, and was endowed by Cardinal Ludovisi, and committed to the care of the Jesuits. Its buildings were situated in the Via Iborncsi, near the church of SS. Dominico and Sisto, in the house now occupied as a French college. *Oliver Plunket*, one of Ireland's martyrs, was educated here. The French, when they had possession of Rome, in the beginning of this century, seized on its property, and sent the rector of the college, and the few students he had with him, out of the city. About the year 1825, the Irish bishops resolved to re-establish this institution. Sixteen burses were established through the liberality of those prelates, and this forms the endowment of the college. Students, whose friends are capable of maintaining them, are also received. The number of students has varied much during the last thirty years, generally averaging about twenty in number. The college, on its re-establishment, was placed in buildings near the church of St. Lucia, in the *Via botteghe oscure*. Through the liberality of Gregory XVI., it was removed to its present situation; and the monastery attached to the church of St. Agatha, which formerly belonged to the monks of *Monte Vergine*, a family of the Benedictines, was appropriated to their use. The church of St. Agatha is a venerable sanctuary. It was consecrated by Gregory the Great, in whose life are men-

tioned the miracles which took place at the consecration of it. The church has been decorated at the expense of the present titular, Cardinal Antonelli. Through the munificence of Mr. Charles Bianconi, a beautiful monument has been erected to the memory of O'Connell, whose heart is buried in this church. Beneath the inscription is a beautiful basso-relievo, representing O'Connell at the bar of the House of Commons, refusing to take the oaths which were tendered to him by the Speaker, after his election for the County of Clare, in 1828. The artist has been most felicitous in his grouping of the different persons; and in his likenesses, O'Connell's likeness is perfect—you seem to hear him uttering the memorable words with which he refused to take the oath. Too much cannot be said of the liberality of one who thus has raised a tribute, in the Eternal City, to the memory of him whose labors for religion, and whose exertions in breaking the chains of thralldom which bound the Irish Catholic, will be remembered as long as Ireland lasts, or an Irishman remains to tell of these things to his children.

CHAPTER XXXIII.

The Fountains of Rome.—The First Aqueduct in Rome.—The Anlo Vetua.—The Aqua Topala.—Aqua Martea.—Aqua Julia.—Aqua Vergine.—Aqua Alaletina.—The Claudian Aqueduct.—Fontana Paulina.

It was the remark of an ancient writer, that you may judge of the wonders of Rome, amongst other things, by the aqueducts. The modern traveller may indeed say, that the fountains of modern Rome exceed any thing to be met with in any other city of Europe. The fountains of Moses, the Pauline fountain, and the fountain of Trevi, those in the Piazza Navona, and those in the piazza of St. Peter's, exceed any thing that is to be met with elsewhere—not only in the beauty of their construction, but also for the supply of water which they give the city. In other places you have a small stream, which silently deposits the water that flows from it in the prosaic reservoirs of wood or stone, which are constructed for this purpose; but here you see rivers, which are brought twenty or thirty miles on arches of triumph, to pay their tribute to the Eternal City. Their waters fall in cascades, into large basins of granite or marble, surrounded by statuary, or seem to burst forth from rocks, which are arranged with an art which equals nature. In this magnificence we recognize the heritage of the ancient masters of the world. Ancient Rome imprinted on all these works a hidden grandeur, which seems to break forth anew, when Rome has become Christian. Until the year of the city, 442, the Romans were

contented with the water of the Tiber, and with what some wells and fountains supplied them with. Appius Claudius, surnamed the blind, in this year undertook to bring to Rome a stream of water that was situated about ten miles from the city, on the *Via Prenestina*. It ran part of the way along the side of the mountain, and through the remainder of the way it ran in a stone channel, which was supported by arches, and called an aqueduct. It entered the city near the *Porta Capena*, and ran as far as the *Campus Martius*. The *Anio Vetus* was brought to Rome by the censors Curius Dentatus and Lucius Papirus, in the year of the city 481. The soldiers of Pyrrhus, who were made prisoners, and the riches of this king, were employed in building this superb aqueduct. It commenced near Tivoli, and joined the Claudian aqueduct at the *Porta Capena*. Five-sixths of the way the stream flowed under the ground, and through the remainder it was brought on arches. The *Aqua Tepula* was situated eleven miles from Rome, on the Latin Way. It was brought to Rome by an aqueduct, which was built by the censors Cepio and Longinus, in the year 628. The *Aqua Marcia*, which issued from the mountains of Sabina, traversed the countries of the Marses and the lake Ficina, and was brought to Rome by an aqueduct 28 leagues long. The *Aqua Julia* was brought to Rome by Agrippa, during the consulship of Augustus, in the year 721. It rises in the mountains near Frascati, on the Latin Way, about twelve miles from Rome. The *Aqua Vergine* was conveyed to Rome by Agrippa, the son-in-law of Augustus, and took its name from a young girl, who showed the spring to some soldiers who were thirsty. This water takes its rise about eight miles from Rome, between the roads to Tivoli and Preneste. The conduit is subterraneous, and nearly fourteen miles long, and was repaired by Claudius and Trajan. It enters the city near the *Via Romaniana*, and, going round the Monte Pincio, discharges

itself below the gardens of Sallust, not far from the place where the church of the *Trinità de' Monti* is situated at present. Here it was divided into two branches—the first flowing down the way called the *Via Condotti*, towards the *naumachia* of Domitian; the other towards the fountain of *Trovi*. This aqueduct had been rendered useless by the wars and devastations which raged so long in Rome. It was restored by the munificence of different Popes; and Gregory XIII. distributed it through the city. The *Aqua Alsietina* was brought to Rome by Augustus, from the lake of the same name, on the *Claudian Way*. The *Claudian* aqueduct was the most remarkable of all those. Its ruins traverse the *Campagna*, and it is still used for bringing to Rome a large supply of the water which is used in the city. It was commenced by Caligula, and finished by Claudius, and conveyed the water from *Subiaco*, forty miles from Rome. Pliny the Elder tells us that it would require only seven millions and a half to build it, but this calculation cannot be correct, for the construction of the works was carried on by prisoners and slaves, and had their labor been paid for, it would amount to much more. The *Anio Novus* also was conveyed to Rome by this aqueduct. The *Fontana Paolina*, situated on the *Janiculum*, between *St. Peter* in *Montorio* and the gate of *St. Pancratius*, was constructed by Paul V., in 1612, after the designs of *Fontana* and *Maderno*. It is adorned with six *Ionio* columns, between which are three large and two small fountains. *Trajan* brought this water to Rome for the benefit of the *Trastevere*; it was called *Sabatina*, because it flowed from the lake *Sabbatino*, now *Bracciano*. Paul V. repaired the ancient conduits, and it now supplies the *Vatican* and the parts of the city at this side of the *Tiber* with water. The length of the aqueducts which supplied Rome with water was about 180 leagues. If they were all collected together, they would form a stream as large as the *Seine*. The solidity

of their structure is shown from the length of time during which they lasted; they have withstood the shock of the barbarians and the ravages of centuries, and have survived the city itself, to tell of its glory to future ages. The construction of the aqueducts evinces much genius and skill. Hills have been tunnelled through, valleys built up, the ground dug to thirty feet deep, and canals suspended in the air, conveying water—often two rows of arches are placed above each other. Our modern works seem as nothing compared to those. When the aqueducts brought the water to the city, some discharged their waters into the *piscina*, where the mud was deposited; others were brought to the *castella*, where they were divided into different directions. Large vessels of bronze, with leaden plugs, received the water destined for each region or *naumachia*. Wells established at regular distances, supplied the houses with water, it being conveyed to each with pipes, or small canals. There were about two hundred of these castles ornamented with statues of the gods and goddesses. These must have formed handsome objects, and tended much to beautify the city. Such are the first feelings we receive from beholding these monuments of Rome's ancient power—but others soon follow them. They tell us of provinces that have been laid desolate, of slaves that have worked in chains, and of the fountains of tears which these buildings were watered with, before they were made use of as aqueducts to convey water to fill the baths, and the places where the naval engagements were held within the walls of the city.

CHAPTER XXXIV.

Public Consistory at the Vatican.—Ceremony of Cardinals receiving the Hat.—Private Consistory.—Congregations of the Cardinals.—Congregation of the Holy Office.—Congregation of the Index.—Congregation of the Propaganda.—The Congregation of the Council.—Congregation of the Examiners of Bishops.—Congregation of Bishops and Regulars.—Congregation of Ecclesiastical Immunity.—The Congregation of Rites.—Congregation of Indulgences.—Congregation of Studies.—Penitentiaria.—Dataria.—Cancellaria.—The Rota.—The Golden Rose.

TO-DAY we were admitted to behold one of the most interesting circumstances connected with the creation of cardinals—the public consistory at the Vatican, and the receiving of the hat by those cardinals who had been created a few days before at a private consistory. The *Sala Ducale*, which is entered from the *Sala Regia*, by a door opposite to the entrance to the Sistine chapel, was fitted up with galleries for the privileged spectators. At the end there was erected a throne for the Holy Father. Around the throne were assembled the bishops who assist at the throne; and on benches on each side of the hall the Sacred College of Cardinals were seated. Those newly elected were in readiness at the entrance to the hall. One of the apostolic prothonotaries commenced by reading the postulation relative to the canonization of a saint. This being concluded, those newly elected came in their turn, and prostrated themselves at the feet of the Holy Father, who embraced them and placed on their heads the red hat, saying to each: “Receive the red hat, the mark of the dignity of a cardinal, which shows that you are bound,

even to the shedding of your blood, to show yourself resolute for the exaltation of the faith, for the peace and quietude of the Christian people, and for the increase and good of the holy Roman Church—in the name of the Father, and of the Son, and of the Holy Ghost.” After this ceremony the Holy Father retired, when the college went in procession to the Sistine chapel, the Pope’s choir preceding them, singing the *Te Deum*, the newly elected lying prostrate before the altar during the singing of it, after which the dean read the usual prayer. The newly elected then arose and stood near the door of the chapel, where they were embraced by each of the cardinals on leaving the chapel. After this the cardinals went to a private consistory, where the Holy Father shut and opened the mouth of those whom he had newly created, the meaning of which is, that the newly-created have not yet received a deliberative voice in the assemblies of the Sacred College; and having consulted the cardinals, he declares that the newly-elected have now received the full right of their colleagues. The cardinal absent from Rome, when he receives the biretta, takes an oath that he will go to the *Limina Apostolorum* without delay, under the penalty of losing his dignity. The consistory, as has been already remarked, is of a twofold description—public and private. They are held whenever the Holy Father thinks fit to summon them. The cardinals resident in the *curia* have notice of it the day before from the public *cursor*, the time and place of meeting being fixed in this notice. The cardinals assemble at the appointed time, having, if they are priests, offered up the holy sacrifice in the morning; or, if they are not priests, having assisted at it, and implored the aid of the Holy Spirit. In the private consistories an audience is given, usually before it begins, to any of the cardinals who may require one. When these are concluded, all are excluded from the hall in which it is held, except the Pope and the cardinals, the sec-

retary of the college and the other attendants remaining in an adjoining room. Formerly matters were treated of judicially in the private consistories; but now only those matters which require no form, and which relate to the pontifical relations of the Holy See, are treated of. New cardinals are created. The commendatory abbots, whose appointment is reserved to the Holy See, are appointed. Patriarchs, archbishops, bishops, are elected; the erection of new sees made, and the palliums given to archbishops. A particular congregation, called the *consistorii consulti*, is appointed, before which all the matters are examined, which are submitted to the private consistory. In the public consistory, which is held in the presence of the cardinals and prelates, and other officers, besides the giving the hat to the new cardinal, the votes are taken respecting the canonization of saints. Legates a Latere are received when they return from their mission, and public ambassadors are sometimes received in the public consistory. To enable the Holy Father to discharge the various duties of his office, as Vicar of Christ, and head of the Catholic Church, several congregations have been appointed, to whom various duties are assigned. It may not prove uninteresting to give a history of these, and a brief account of the duties assigned to each. After the consistory, which is the chief and the union of all the other congregations, comes the Congregation of the Holy Office. Paul III. instituted this congregation at Rome, which consisted of six cardinals at first. Pius IV. increased the number. Sixtus V. fixed it at twelve, which meet every Thursday before the Holy Father, who is the president of this congregation. To this congregation belong several prelates and members of the religious orders, and also secular clergy, who are the consultors. One of these officers is called the commissary of the holy office—before him all the judicial processes are formed. He has two assistants, and other

officers. Previous to the matters being brought before the first congregation of the cardinals, there are usually two preparatory congregations held—the first consisting of the consultors, the other of the cardinals, who, having considered the matters fully, refer them to the congregation before the Holy Father, when the consultors are admitted, and again discuss the matter in his presence. These then retire, and the cardinals give their votes. The Holy Father himself having heard these, finally concludes the matter. The assessor and commissary are then called in, and the decree is published in conformity with the sentence which the Pope is pleased to give. Such is the nature of the Inquisition, which has been so much calumniated by Protestant writers. In 1848, these prisons, so much spoken of, were thrown open to public gaze. In them there was found but one man, whose case is well known—he was a student of the Propaganda. Letters, which afterwards appeared to have been forged, were sent to the Propaganda, as if coming from the Pacha of Egypt, requesting that this young man, then about commencing his theological studies, should be consecrated Archbishop of Memphis, in Egypt, he being an Egyptian, and that the court and many Egyptians were ready to become Catholics. He was accordingly consecrated bishop, and, after spending some time in Rome, was sent to Egypt, under the charge of an able theologian, a Franciscan, who was to be his chief director in the management of things. On the voyage, the Franciscan began to have some suspicions; and when they arrived at Alexandria, word was sent by the Franciscan to the Pacha, who told them not to land, or he should cut off their heads. They accordingly returned to Rome, when this man, who had thus been consecrated bishop on the faith of forged documents, was committed to the keeping of the holy office. He had lived in these rooms, called prisons, for nearly 23 years, when he was liberated by the Republicans, much

against his will. At Easter, 1849, they wished him to bless the people with the Holy Sacrament, from the balcony of St. Peter's, as they had announced to the people that now our Lord himself would bless them, and not his vicar. This the bishop, after 23 years' imprisonment, refused to do. Another, however, was found to do so. When the Holy Father returned, he received the poor bishop kindly, and now allows him a pension, and has placed him to live with the novices of the Vincentians, on Monte Cavallo. He can be met with every day, walking through the streets of Rome. Such is the manner Rome deals with those who have transgressed against her, always desiring to overcome evil with good. The Congregation of the Index was established by Sixtus V., and consists of six cardinals, with a secretary, consultors, and examiners, among whom is always the master of the sacred palace. Its object is to examine those books which are dangerous to faith and morals, and to prohibit the reading of them by the faithful. Benedict XIV., by his wise regulations, has rendered the mode in which the congregation perform their labors—almost a perfect model of patience and diligence; so that when a book is condemned, it is with the most perfect satisfaction and good will that every Catholic believes the perusal of the book will be dangerous to faith and morals, and he will readily yield obedience to it. The Congregation of the Propaganda was instituted in 1622, by Gregory XV. The object of this congregation is to propagate the faith throughout the world, especially in those countries where the Gospel has not been preached, and also to send forth missionaries to spread the seeds of salvation throughout the world. In order to effect this more fully, Urban VIII., seeing the good results which had attended the colleges that had been instituted by Gregory XIII., instituted the college of the Propaganda. The students of the college, which now amount to more than a hundred, are kept

at the expense of the Propaganda, and are sent as missionaries to the different countries to which they belong. The bishops who are under the Propaganda have generally the privilege of placing one or two students there, who are educated for their diocese, and afterwards sent to it at the expense of the college. There are students from all parts of the world, all studying in the schools, and all preparing for the work of the mission. The schools are held in the morning from 8 to 11, and in the afternoon for two hours, which varies during the year, so as to terminate an hour and a half before the *Ave*, when the students go out to walk in the different parts of the city, in bands or *camerats*. Every Thursday is a holiday. During the months of September and October, they go to the beautiful villa belonging to the college, at Frascati. The schools of theology are amongst the ablest in the holy city, and are presided over by professors whose names and whose holy instructions are remembered in distant lands. The college also possesses a printing establishment, where missals, catechisms, and other works are published for the use of the missionary countries. Since its foundation, the Propaganda has been the school of zealous missionaries, of bishops, archbishops, and martyrs, whose portraits, hanging in the corridors, animate the students to pursue their course with zeal and fervor, and fit themselves for the work which they are to perform. The Congregation of the Council was established by Pius IV., in accordance with the desire expressed by the prelates assembled in the Council of Trent. Its powers were enlarged by Pius V. Sixtus V., in 1587, considerably increased its powers; and, amongst others, gave it the privilege of promoting the reformation of the clergy and people throughout the world. The congregation is composed of 24 cardinals, one of whom has the title of prefect, as in all the other congregations, and a secretary and a vice-secretary, and twelve clergy, who are

assistant-secretaries, and who carry on the correspondence with the different bishops throughout Christendom. The Congregation of the Examiners of Bishops consists of two commissions, composed of nine and of six cardinals, before whom, in the presence of the Holy Father, and the assistants, who are generally chosen from the religious bodies—those appointed to bishoprics in Italy and the isles—are examined. If the candidate be found fit, he is preconised in the consistory, and after this consecrated. The Sacred Congregation of Bishops and Regulars was instituted by Sixtus V. To this congregation all matters connected with bishops and the religious orders, and the bishops and secular prelates, are referred. It consists only of cardinals, and matters of the highest importance are discussed by it. One of the cardinals is the prefect of the congregation, he has a prelate as his secretary. The Congregation of Ecclesiastical Immunities was erected by Urban VIII., to consider the matters connected with ecclesiastical jurisdiction in those countries where the sovereign power is Catholic, and to hinder its being invaded by the secular power. The Congregation of Rites was established by Sixtus V., to consider the matters connected with the celebration of divine worship, the canonization of saints, and the different matters connected with the offices in the Breviary and in the Missal. The ordinary congregation consists of the cardinals appointed by the Holy Father, the prelates and the other officers connected with the congregation, the secretary, the two masters of the papal ceremonies, the promoter of the faith, the master of the sacred palace, and the Pope's sacristan. To the extraordinary congregations, to which belongs the canonization of the saints, three auditors of the Rota are summoned, one of the prothonotaries and theologians, who are called consultors; to these are also added the most skilful physicians and philosophers, and other professors, to whom the consideration is committed

of those operations which are ascribed to miracles, and whether they merit to be called such, or merely arise from natural causes. The Congregation of Indulgences was established by Clement IX., in 1669, and consists of six cardinals, one of whom is the prefect. A secular prelate acts as the secretary, and there are also consultors, as in the other congregations. To its care the consideration of new indulgences, and also the granting of privileged altars, are committed. The Congregation of Extraordinary Ecclesiastical Affairs was established by Pius VII., in 1814. To this congregation is committed the consideration of the concordats which are entered into by the Holy See with the Catholic powers of the world, and also the negotiations respecting them. The Sacred Congregation of Studies was instituted by Sixtus V. To its care are committed the gymnasia and the universities in the Pontifical States. The Sacred Pœnitentiaria was instituted for the purpose of granting dispensations from impediments and irregularities, and the Dataria for the granting all those graces which the Pope usually grants. The powers of the Pœnitentiaria are regulated by a bull of Benedict XIV. The Cancellaria has existed in the Roman curia so long, that its origin is not known. Some refer it to the time of Innocent III. Boniface VIII. created —a cardinal chancellor— he has always the title of St. Lorenzo in Damaso, and resides in the Cancellaria. To this place also have been transferred the offices of the other congregations. The cardinal does not call himself chancellor, but only vico-chancellor. Under his direction are expedited all the bulls, and all the briefs respecting the appointment of bishops, and all the abbacies and dignities reserved to the Holy See, by virtue of the rules of the Cancellaria, except those, the nomination to which the Holy Father has granted by concordata. The Rota is now only the first court of justice in the Roman States, and no longer exercises the powers which it had re-

specting ecclesiastical matters. Such are the principal congregations and the tribunals which constitute the wondrous organization of the Catholic Church, and which regulate all its affairs. To each of these congregations every case is submitted, and finally decided by the Holy See itself. Thus the influence of the Holy See is felt throughout the world. The capitals of other nations and countries exercise their influence by their power and riches. Rome governs only by its word. If a doctrine is defined, or a discipline is modified or enforced; if bishops are instituted, or new dioceses are made, Rome effects all this by its speaking its decree, which is revered throughout all the parts of the world. But we have delayed so long in giving an account of these different congregations, that it is now time to describe a ceremony which all who have been in Rome during the holy season of Lent have seen. On the fourth Sunday in Lent there is high mass, as on the other Sundays in Lent, in the Sistine chapel. On this day a cardinal celebrates. As the procession enters the chapel, a prelate is seen bearing before the Holy Father a golden rose, which is beautifully wrought. It has its origin from this: In ancient times the Holy Father went from the palace of St. John Lateran to the basilica of *Sta. Croce in Gerusalemme*, to the stations, on this day. He used also to go to the other basilicas, where the stations are held during Lent. When the Pontiffs returned from Avignon, this custom was discontinued, and the capella is now held at the Sistine. It was usual for the Holy Father to send this golden rose to the Catholic Sovereign he desires to honor for his piety and charity. The ceremony of blessing this rose was performed for the first time by Leo IX., in 1050. It is now usually done in the sacristy of the Sistine chapel. After the prayers appointed to be used on the occasion, the Holy Father anoints the rose, and places in the centre of it some balsam and musk, in a place made for it. He afterwards sprinkles it with holy

water, and incenses it. It is then carried before him in procession, and placed on the altar. After the mass, it is again brought back to the sacristy with the same ceremonies, and is kept in the Vatican until the Holy Father chooses to send it to some of the sovereigns of Christendom. The signification of this emblem is beautiful. If the church bids her children rejoice on this day in her liturgy, the Supreme Pontiffs would symbolize the joy with a rose—the queen of flowers.

CHAPTER XXXV.

**Ceremonies of Holy Week.—Palm Sunday.—The Tenebræ.—The Lamentations.—
The Miserere.—Music of the Miserere.—History connected with the Palms.**

So much has been written on the ceremonies of Holy Week, and they have been so often described, that I would willingly pass them over, did it not seem that a work concerning Rome would appear incomplete, if it did not contain something about them. Every visitor to the Holy City desires to see these: some perhaps that they may say they have seen them, though they know nothing of their beauties or of the mysteries which they commemorate; others, that they may witness a beautiful ceremony and a noble spectacle, sight-seeing being their chief reason for visiting Rome. But to the Christian pilgrim they are the anticipations of future glory, and they are to him the nearest approach of what he hopes yet to behold in the world to come, though often it will be difficult for him to realize his feelings of joy and devotion amidst the rush of those whose only desire is sight-seeing. Palm Sunday is the day on which these ceremonies may be said to begin. On that day the Holy Father distributes the palms at St. Peter's and assists at the mass, which is celebrated at the high altar, surrounded by the cardinals and the prelates of the household. A few minutes after nine o'clock the music tells you the Holy Father has entered the basilica. You see the procession stop before the chapel of the Blessed Sacrament, for all is hushed in devotion before the King of

kings. Again the procession is formed, and winds its way slowly to the high altar. The Holy Father takes his seat on the throne facing the altar. On his left are placed the palms which he is about to bless. The form he uses is abridged from the usual form. Then follows the distribution of the palms, which takes a long time, as not only the cardinals are admitted to this privilege, but also the prelates, the canons, and the penitentiaries of St. Peter, and the *corps diplomatique* and those who have had the good fortune to obtain a *billet* from the major-domo of the Pope's household. A procession is then formed, which goes through the nave of the church and outside the great door. Then the beautiful ceremony of the striking the door with the cross, which is carried by the subdeacon, takes place, part of the choir remaining inside. The procession again winds its way through the nave to the high altar; the cardinals and prelates lay aside their vestments and assume the cappa, and the mass is proceeded with. It is impossible to convey a correct idea of the beautiful appearance of the procession, as it proceeds through the nave of the church. The costumes of the *corps diplomatique*, the officers, and the foreigners who have received the palm, are generally of the richest description. After these follow the cardinals and the prelates in their richest vestments; last of all, the Holy Father, in his *sedes gestatoria*, carried by the officers of the household, all bearing palms. The church is generally filled by the pious Romans of the humbler class, who come to see the Holy Father, and to tell their children who have seen the ceremony for the first time, whether the present Pope performs the ceremonies as well as those Popes they saw in their younger days, and also to join in the solemn services of the day. The space through which the procession passes is kept clear by the soldiers, who are formed in lines on each side. On such occasions as these the stranger sees the advantage of the Pope

being a temporal sovereign, for by his being so he is enabled to add to the splendor of the ceremonies of the church by the presence of his troops. The pilgrim, as he returns home from witnessing this grand procession and this solemn service, will indeed be able to say, that never before has he seen the services of Palm-Sunday so beautifully and so solemnly conducted. He may have joined in them in his own village church in distant lands, where his thoughts will turn as he beholds the Vicar of Christ celebrating the mysteries of religion with such pomp and solemnity. He may have seen them in the cathedral of his own diocese, and remember how grand they appeared to him, accustomed as he was to the quietude and simplicity of his own village church; but now all these have faded away, when compared with the splendor which he has this day been enabled to witness. The singing of the passion will not soon be forgotten. Those ministers whose duty it is to sing this solemn service being enabled, from constant practice, to go through their parts with an accuracy and skill which can be hardly met with elsewhere. The effect of the choir taking the part of the *Turba* is indeed something quite astonishing, and produces almost an electrical effect. But yet greater things await the Christian pilgrim. On Wednesday evening he will go to the Sistine chapel to hear the *Miserere*, whose fame has spread through all parts of the world. With some knowledge of the structure of the chapel, there is no difficulty in obtaining a place in the Sistine chapel; the crowd, supposing that the nearer you get to the choir the better you will hear the music, press forward to the front of the screen, where, being stopped by the Swiss guard, a dense mass is packed together in a narrow space, whereas really the best place for hearing the music is behind the door; there, in quietude, you are enabled to make your devotions and to hear that wondrous song which savors more of heaven than of earth. The singing of the Lamentations is

especially touching. The first Lamentation is sung by one voice, with such plaintiveness, that it indeed seems to realize the presence of the prophet weeping over the city now doomed to desolation. The second Lamentation, sung by two voices, deepens this feeling; but when you hear the third, with the three voices, all uttering their plaintive melody with such harmony and such devotion, you must shed tears as you think of the people who could thus have turned a deaf ear to the entreaties of their Lord, and have repaid with such ingratitude the mercies which he has bestowed upon them; but as the solemn service is proceeded with, a weariness steals upon the spectators. You will hear the Protestant ask his neighbor, when will the *Miserere* begin? but how beautiful are those words which we hear—how deep the poetry contained in them. To the Catholic, they produce no weariness; they are to him the voice of the Victim from his cross on Calvary, uttering those plaintive cries and telling to heaven and to earth the wickedness of his accusers, and the cruel treatment which he endured. They become to the Catholic the evidence of his own waywardness and sinfulness in rejecting the mercies of God; and still crucifying the Son of God afresh, he seems to hear in the plaintive cry, "Jerusalem, Jerusalem, *convertere ad Dominum Deum tuum*," our Saviour himself from the cross calling on him to repent. The mode in which the Tenebræ are sung is of the most finished character. The Gregorian chant is used in the Psalms, and it is executed with the greatest precision; in short, there are few places where it is so well performed as in the Sistine chapel. For the Lamentations, the figured chant of *Allegro* and the Gregorian are used in turns. After the antiphon *traditur* is sung, the Holy Father lays aside his mitre and kneels at the faldstool before the altar. When the master of the ceremonies has given the signal, the *Miserere* is proceeded with. All the candles have been extinguished; the sun has

just set, and the figures on the ceiling of the chapel stand out in bold relief; the solemn chant begins. Words fail to describe the effect which it produces; it must be heard to be enabled to realize it. The greatest masters have been engaged in the music of the *Miserere*. In 1638 Luigi Dentice, a Neapolitan, published a *Miserere* which surpassed all others, and was without a rival until Gregory Allegri, born at Fermo in 1587, was called to Rome by Urban VIII., and made a member of the papal chapel. He composed his *Miserere*, which was found so perfect that the Supreme Pontiff prevented its being copied under severe penalties. In 1714, Bai taking this as his copy, varied the chant for each verse, and produced a *Miserere* almost as beautiful; but it is only an imitation of Allegri's. Baini, director of the Pope's choir, produced another, which is usually sung on the Wednesday; that of Bai's being performed on Thursday, and Allegri's on Friday. During the last few years there has been a variation, that of Bai's being performed on Wednesday, Allegri's on Thursday, and alternate verses of each being sung on Friday. In 1855 a new *Miserere* was produced. It is the composition of Mustapha, a member of the Pope's choir, and it seems likely to be a favorite, having been retained for the tenebræ of Friday, in the year 1856. The following is a description of these sublime compositions, from the pen of one who throws a fresh charm around every subject which he has treated of:—"The difference of style between the old and the modern composers is strongly marked in the compositions of Baini and Allegri. Baini, I believe, generally pleases the uninitiated most, and would be a grand and beautiful composition anywhere, but appears less so under the roof against which Allegri's strains are accustomed to die away. Every verso is varied, and betrays art. At the words *Exaltabunt ossa humiliata*, there is an air, or rather time, upon the first part of the verse, in a rising,

joyful movement, succeeded by a low, deep, and sepulchral expression in the rest of the phrase. The verse *Incerta et occulata sapientiæ tuæ manifestasti mihi*, begins with a soft, stealthy expression to convey the idea of concealment and uncertainty; then, at the *Manifestasti*, part succeeds to part until a burst full of declaration is made. Every verse proceeds upon the same principle, and the mind is thus kept undecided between different feelings, watching the art and skill of the composer; now held in suspense, and heaving upwards on a majestic swell; then falling suddenly, by its breaking as a wave on an abrupt and shortened cadence, you arrive at the conclusion with a variety of images and feelings, the mind, like a shivered mirror, retaining only fragments of sentiments and emotions. How different is the effect of Allegri's upon the soul of one who, kneeling in that silent twilight, and shutting up every sense save that of hearing, allows himself to be borne unresisting by the uniformly directed tide of harmonies. It is but a chant twice varied, one verse being in four parts and another in five, till both unite in the final swell of nine voices. The written notes are simple and unadorned; but tradition, under the guidance of long experience and of chastened taste, has interwoven many turns, dissonances and resolutions, which no written or published score has expressed. At first the voices enter into full but peculiar harmony, softly swelling in emphasis on each word, till the middle of the verse, when a gradual separation of each part takes place, preparing for the first close. You hear them as though weaving among themselves a rich texture of harmonious combinations. One seems struggling against the general resolve, and refusing more than a momentary contact with another, but edging off upon delicious dissonances, till the whole, with a waving successive modulation, meet in full harmony upon a suspended cadence; then they proceed with the second portion of the verse, upon a different

but even a richer accord, till once more they divide with greater beauty than before. The parts seem to become more entangled than ever. Here you trace one, winding and creeping, by soft and subdued steps, through the labyrinth of sweet sounds; then another drops, with delicious trickling falls, from the highest compass to the level of the rest. Then one seems at length to extricate itself, then another; in imitative successive cadences, they seem as silver threads that gradually unravel themselves, and then wind round the fine deep-toned bass, which has scarcely swerved from its steady dignity during all their modulations, and filling up the magnificent diapason, burst into a swelling cadence which has no name upon earth. After verse has thus succeeded to verse, ever deepening the impression once made without an artifice or embellishment to mar the singleness of the influence, how often the union of the two choirs has made the last burst of condensed but still harmonious power, and that affecting prayer, "Look down, O Lord, upon thy family," has been recited in melancholy monotony amidst the scarcely expired echoes of that enchanting, overpowering, heavenly strain. The mind remains in a state of subdued tenderness and solemnity of feeling which can ill brook the jarring sounds of earth, and which make it sigh after the regions of true and perfect harmony.*

How beautifully does Rome thus keep up her union with the past. Even in all her ceremonies, the *Miserere* recalls you back to 300 years, to the time of Allegri; thus even is it with those beautiful palms which are distributed at St. Peter's on the Palm-Sunday by the Holy Father. There is an interesting history connected with these which brings us back to the time of Sixtus V. This pontiff had resolved to raise the obelisk of red granite, which stood in the circus of

* Cardinal Wiseman's lectures on the ceremonies of Holy Week—pp. 97—100.

Nero in the Piazza of St. Peter's. This work was intrusted to the architect Fontana, the machinery and the ropes had been arranged, and the 10th of September, 1586, fixed for the operation. Sixtus V. published an edict forbidding any person, under pain of being punished, to disturb the operation by uttering any loud exclamations, in order that the voice of the architect alone might be heard. The Pope, attended by his Court, resolved to witness the operation himself. Every thing was arranged, and the men proceeded with the work, the voice of Fontana alone being heard. Amongst the crowd stood a captain of a Genoese barque, named Brescia, a native of St. Remo, who, seeing from the working of the cords that they required some moisture, cried out, "Water for the ropes!" He is immediately taken prisoner; but Fontana, seeing that his suggestion was good, as the cords were about to take fire, ordered the cords to be wet, and the obeliak was raised to its place. Fontana, on the work being accomplished, brought Brescia to Sixtus V., who told him to ask for whatever recompense he desired. Brescia's request was but a simple one; it was that he and his family might be permitted to supply the apostolical palace with palms on Palm-Sunday. This privilege still belongs to the family of Brescia, and the gardens near St. Remo supply the palms which are sent each year in a vessel to Rome, and which are distributed on Palm-Sunday by the Holy Father.

CHAPTER XXXVI.

Holy Thursday.—The Procession to the Pauline Chapel.—The Washing of the Feet of the Pilgrims.—The Dinner of the Pilgrims.—The Tenebræ at St. Peter's.—The Grand Penitentiary.—The Repository in St. Peter's, in St. Anthony, of the Portuguese.—Good Friday.—Devotions in the Churches and at Sta. Croce.—The Sistine Chapel.—The Adoration of the Cross.—The Procession to the Pauline Chapel.—Devotions in the Churches through the City.

IN all parts of the Christian world Holy Thursday recalls the most touching remembrances; but in Rome, these remembrances are still more complete: whether we go to St. Peter's, and see the ceremonies there performed in the chapel of the choir, or to the Sistine. The blessing of the holy oils takes place at St. Peter's and at St. John Lateran's; in the former basilica they take place for those churches which are connected with it, and in the latter for the diocese and city of Rome. The chapel of the Repository in St. Peter's is near the chapel of St. Leo's in the transept. The nudation of the altar also takes place previous to the Holy Father's washing the feet of the pilgrims. In the Sistine chapel the mass is sung by the cardinal Dean, when able to officiate. The Holy Father enters, preceded by the cross, with his usual attendants wearing a white cope and the mitre of cloth of gold. After the elevation, two masters of the ceremonies commence the distribution of the candles for the procession to the sepulchre or repository, which is erected in the Pauline chapel, and which is illuminated with candles. At the appointed time, the cardinal celebrant places the host in the beautiful chalice which has been for so long a period used

for this purpose. When the time for the procession arrives, the Holy Father descends from the throne, and the cardinals and bishops put on their vestments for the procession, the cardinals wearing, as at other times, the vestments of their order, the bishops wearing copes. When the procession begins, the choir intone the *Pange lingua*. When the Holy Father enters the Pauline chapel, they begin with *Verbum caro*. When the Holy Father has arrived at the foot of the altar, he gives the blessed sacrament to the sacristan, who deposits it in the urn of the sepulchre. After this, the procession goes to the balcony of St. Peter's, where the Pope gives the solemn benediction. At this time the bull *In cana Domini*, was wont to be read in the presence of the Holy Father, surrounded by his prelates. This practice has been discontinued since the time of Clement XIV. With respect to the circumstances connected with the Papal benediction, we shall speak more fully in describing the festival of Easter. The Holy Father and the cardinals and bishops again enter the Sistine chapel, and descend to St. Peter's by the stairs which leads to the chapel of the blessed sacrament, and proceed to the chapel of *SS. Processus* and *Martinianus*, which is in the right transept of St. Peter, and which is prepared for the *Mandatum*. The pontifical throne is placed in the apse of the transept, on a raised dais. The entire transept is hung with tapestry. Amongst these is the beautiful tapestry which has been worked at St. Michael's, and which is after the fresco of Leonardo da Vinci, representing the last supper. To the left of the throne is a credence supporting the two basins, the flowers, and the towels used in the washing of the feet. Upon the right is a long bench, on which are seated the pilgrims whose feet the Holy Father is to wash. Different reasons are assigned for the number of these being thirteen. They are said by some to represent the twelve apostles, and Mary the sister of Lazarus; others

believe the number to be thirteen, in consequence of our Saviour himself coming and joining the twelve poor people whose feet St. Gregory used to wash, and whom he used to feed on the Coelian Mount. The choice of the pilgrims belongs to the Camerlingo, the Secretary of State, the Cardinal Protector of the Armenians, the Ambassador of France, the Ambassador of Austria, and of Spain and Portugal, and the Captain of the Swiss Guard, each of whom names one. The Cardinal Prefect of the Propaganda has the privilege of naming two, and the Major-Domo three. The pilgrims are clad in white cassocks, with pointed caps also white. When the Holy Father has taken his seat, the bishops having put on their cappas, stand around the throne. The Gospel, *Ante diem festum paschæ*, is read by a cardinal; the choir entone the *Mandatum*; then the Pope lays aside the cope, and with alb, stole and white mitre, having put on a gremial, preceded by the attendants and accompanied by his cardinal deacons, he goes to wash the feet of the pilgrims. The covering of their right foot being taken off, the Holy Father washes it, and wipes it, and then kisses it, and gives to each of the pilgrims a bouquet of flowers and two medals, one of gold and the other of silver. Usually the name of the pontiff and the year of his reign are engraven on it, and on the other side our Saviour washing the feet of St. Peter, with this inscription: *Ego, dominus et magister vester, exemplum dedi vobis*. How beautiful is it to behold the head of the church thus humbling himself in washing the feet of the pilgrims and making himself the servant of servants! These pilgrims have been under the care of the under-chamberlain all the morning, who said mass for them, and gave them communion, there being a dispensation for those who are Greeks and Armenians to communicate after the Latin rite. He has the charge of their dress, which they are allowed to retain after the ceremony, and

which will be to them a lesson of humility as often as they look on it; but the ceremony is not yet finished. Those hundreds of spectators who have been occupying the benches and standing looking on as spectators, now form one mass, and rush up the *Scala regia* to the large room over the entrance to St. Peter's, which is fitted up for the occasion by being hung with tapestry, and seats being erected in one part of it for the spectators; the table is raised on the high platform, where the Holy Father, attended by the prelates assistant to the throne (who are in their mantilettas), proceeds to wait on the pilgrims at their dinner, which consists of meagre fare, fish, and vegetables dressed in oil. Those who have been so fortunate as to obtain tickets, though they encounter a slight crush, yet will be enabled to proceed with comparative ease up the ascent which leads to the dome of St. Peter's, where they are admitted by a door, when they have arrived at about the middle of the staircase, to the room where the Holy Father is waiting on the pilgrims. What a beautiful sight is it to behold the head of the church thus again humbling himself to serve those pilgrims whose feet he washed! After the *Benedicite*, a chaplain commenced the reading, the bishops brought the dishes to the Holy Father, who himself helped each of the pilgrims and waited on them, going several times along the table to see that each wanted nothing. The Holy Father is often greatly moved, and tears are seen running down his cheeks. During part of the ceremony he takes a cotton handkerchief from his pocket to wipe them away, for such is the Pope, amidst all the splendor of the Vatican, a poor man, like his divine Master. The scene of this day is one never to be forgotten. The days of Abraham and the patriarchs seem to pass before your eyes; the head of the church has laid aside all outward dignity, and clothed himself in humility, and proceeds to wash the feet and to wait at the table of the pilgrim and the stranger. Before leaving the

place, the Holy Father washes his hands and blesses the pilgrims. The ceremonies of this day last from nine o'clock in the morning until after one o'clock. The tenebræ are again performed in the Sistino chapel, two hours before the *Ave*. The crush is not so great as it was yesterday, but the music is equally beautiful. The Pauline chapel is open until ten o'clock this evening, and crowds go there to pay their devotions to the sepulchre. We resolve to go to St. Peter's this evening to hear the tenebræ, and to see the grand penitentiary sit on his tribunal. He was received at St. Peter's by the penitentiaries and the canons, and after having made his devotions before the blessed sacrament, he took his seat on his tribunal, on the left of the high altar near the pillar, surrounded by the officers of the *Pœnitentiaria*. The tribunal on which he sits in St. Peter's, in St. John Lateran's on Palm-Sunday, and in St. Mary Major's, on Wednesday in Holy-Week, still preserves the same form as the chairs of the confessors in the early ages of the church. The penitent kneeled before the confessor and told his sins. He did not fear that others should hear them, such was the purity of the life of the primitive Christians. The same form may be seen in the catacombs of St. Agnes—the chairs for the confessors being hewn out of the tufa. The tenebræ in the choir chapel of St. Peter's is performed with an artistic skill almost equal to that of the Sistino, and may please the lovers of choir music more, as some of the Psalms of each nocturn are sung by the canons, and the beneficiati. The Lamentations are sung by the members of the choir, as also the *Miserere*. You would deem this the most beautiful music you had ever heard, had you not already listened to the music of the Sistino chapel. What a desolate appearance does the entire church present. No holy water in the fonts; no cross or candlesticks on the altars; all seemed desolate, and reminded me much of those beautiful cathedrals in England, still pre-

serving their Catholic appearance; but, alas! their altars are desolate, for the glory of them has departed; but in St. Peter's, one spot is yet radiant with light—the repository in the right transept, whither all are hastening to pay their adorations. After the *tenebræ* in the chapel of the choir was concluded, a procession of the chapter was formed, and they proceeded to wash the high altar. Wine and honey were poured on it, and then each of the canons, with a small besom, went up and wiped the altar; the choir in the mean time sing the antiphon, “*Diviserunt vestimenta mea,*” and the Psalm, “*Deus, Deus meus, respice in me.*” When the chapter retire, the altar remains entirely uncovered, and the hundred and twenty-two lights round the confessional of St. Peter's are extinguished, a shade of darkness hangs over the spirits which seems to impart itself to all around, the proportions of the vast basilica seem doubled, and the few lights which are placed in large candlesticks through the church, to direct the steps of the worshippers to the repository, serve only to show the mysterious darkness which on this day reigns through all the chapels and the transepts of this glorious temple. After leaving St. Peter's, we proceed to visit some of the repositories in the different churches. The most beautiful are those of St. Anthony of the Portuguese, the Gesu, St. Dominico e Sisto, and St. Catherine of Sienna. Thus the pious Romans spend their evenings, and the streets are crowded, for all Rome seems to go forth to visit the place where they had laid their Lord. In some of the churches a sermon is preached on the Passion, to which crowds hasten to prepare for the ceremonies of the coming day. How different the feelings with which these days are observed in the Holy City to what they are in other places—a feeling of the realities of the solemnity seems to pervade the entire masses of the people. But good Friday has arrived, all Rome seems in mourning; the bishops have laid aside

their purple stockings, and the cardinals their silk cappas, and have assumed those of serge. Every church has its devotions in addition to the usual solemnities of the day. In some, the three hours' agony of our Lord is preached; in others, the desolation of the Blessed Virgin during these three hours; in Sta. Croce in Gerusalemme, the relics which we have already spoken of are exhibited to the adoration of the faithful; but we hasten to the Sistine chapel, to join the solemnities of the devotions which are shown there to the faithful in a manner which cannot be witnessed elsewhere. The office commences at the Sistine amidst the appearance of sorrow; the Grand Penitentiary officiating, Moses and the Prophets have bewailed the death of the Just, who himself has prayed for his murderers. The prayers are finished, and preparation is made for the adoration of the cross. The cardinal officiating begins to unveil the cross; when he has concluded this part of the ceremony, the cross is laid on a cushion before the altar. Four prelates and an attendant approach the Holy Father and take off his shoes. The Vicar of Christ, in his alb and stole, with a white mitre, advances towards the extremity of the cardinal's benches, when his mitre and suchetto are taken off. He genuflects three times, and prostrates himself before the cross, and kisses the marks of the wounds on the feet. The faith of the pilgrim is indeed exalted, as he beholds the cross, once an object of ignominy, now receiving the homage of all that is great and noble in the world. When the Holy Father makes the first genuflection, the choir begin, in a plaintive tone, the *improperium*, "Popule meus quid feci tibi." It is impossible to give an idea of the touching effect of these words, when sung as they are in the Sistine chapel to the beautiful music of Palestrina. To the words of our Saviour are added the angelical *trisagion*, "Sanctus Deus, sanctus fortis, sanctus immortalis, miserere nobis." This is sung in

Greek and Latin, the East and the West thus uniting with the angels of heaven in their lamentations at the indignities which are heaped on the Saviour of mankind. The cardinals and the prelates and the generals of the religious orders join in their adoration of the cross without their shoes. When the pontiff has made his adorations to the cross, he places in the basin which is at the right of the cross a purple purse, containing a hundred scudi. Each of the cardinals places there a scudo. When he was a king in his crib at Bethlehem, he received the homage of princes. At Rome, in the presence of princes and ambassadors, this same homage is paid by the king of the Eternal City, the head of the church. A procession is then formed to the Pauline chapel, when the Holy Father brings back the host which had been deposited in the sepulchre yesterday. When the *Missa presanctificatorum* is finished, a large portion of the true cross is exposed on the altar where it remains until after the tenebræ. On this evening the office begins half an hour earlier than usual, as the Holy Father and the Cardinals, after the tenebræ, descend to St. Peter's to pay their adoration to the relics which are shown for their devotion on this day, from the balcony which is over the statue of St. Veronica, near the high altar. The tenebræ of this evening seems still more touching than those of the preceding days. A feeling of joy and sorrow seems to pervade through the entire of the service of the church. This shows how the Christian's sorrow is not like that of others without hope. His grief is calm, for he knows that his Lord will rise again. After the service a procession is formed, preceded by the Papal cross, and followed by the noble guard, with their swords reversed, as they have been all the day, and continue so until the *gloria in excelsis* is sung in the Sistine chapel. Having arrived before the confessional, the Holy Father kneels and recites the accustomed prayers, as do also all the cardinals and prelates. Ten of the

canons show from the balcony, over the statue of St. Veronica, the relics, the handkerchief, a portion of the true cross, a part of the lance, and other relics, precious memorials of the passion of our Lord and of our redemption. The adoration being finished, the Holy Father retires to the Vatican, followed by the noble guard through the stairs which leads to the Sistine chapel from the chapel of the Blessed Sacrament. Whilst all this is going on at St. Peter's, in the other churches they have been making the three hours of agony. On leaving the different churches, the crowd go to the Coliseum, or to the cemetery of St. Francisco di Paulo, to make the stations of the cross. Nor does the piety of Rome, on this day, forget the queen of martyrs. At St. Marcellus, and at other churches, the people are occupied all the evening in making the hours of Mary desolate. Over the altar hangs a picture of *Maria Addolorata*. The most plaintive music is heard, and the pulpits are occupied by the best preachers. In the Caravita, and at other churches the stations of the cross are performed, a Jesuit preaching at each of the stations. In the Greek Church of St. Athanasius, the ceremonies of the Greek rite are gone through, and the Arcadian Academy, in verse and prose, celebrate the events of the day.

CHAPTER XXXVII.

Holy Saturday.—Sistine Chapel.—Mass of Pope Marcellus.—The *Exultat*.—Palestrina.—The Gloria.—Communion at St. John Lateran's.—Blessing of the Fire.—The Paschal Candle.—Baptism of a Jew.—The Ordinations.—Armenian High Mass.—Joy at Easter.—The Washing of the Pilgrims' Feet at the Trinità di Pellegrini.

THE ceremonies of this day are celebrated in the church of St. John Lateran, where usually a Jew is baptized, and also in the Sistine Chapel. We shall describe the ceremonies in both places, beginning with the Sistine, where the mass of Pope Marcellus, composed by Palestrina, is chanted. The chapel has resumed some of its ornaments. The floor and the seats of the cardinals have put on some of their holiday attire. The throne and the altar have yet their purple hangings on them. The Holy Father with his red cope, and the cardinals in their violet cappas, take their places. The fire is blessed by the Pope's sacristan, as also the five grains of incense which are put in the paschal candle, in the sacristy. The procession is formed in the chapel and at the door; the deacon begins with *Ecce lumen Christi*. The benediction of the Paschal candle begins; the *Exultat*, so beautiful that it seems to be the angels on earth singing the praises in honor of our Lord's resurrection, is then proceeded with. This is, indeed, the most beautiful recitative that the ears of man can be refreshed with at this side of the heavenly mansions. To these succeeds the chant of the Litanies, the celebrant having laid aside the planeta. During the recital of these a change almost magical takes place in the chapel; the

Holy Father assumes the white cope, and the cardinals their red cappas; the candles over the screen and on the altar are lighted; the celebrant, with his ministers, before the termination of the Litanies, go to the sacristy and there put on their white vestments; the purple hangings of the altar and of the throne are exchanged for white, and at the termination of the Litany every thing presents a festive appearance. The Holy Father then lays aside his mitre, and begins the *Judica me, Deus*, with the officiating cardinal. The *Confiteor* being finished, he ascends his throne, the choir sing the *Kyrie*, the cardinal incenses the altar. During this time the sacred college come and pay their homage to the Holy Father; but before speaking of the mass, it may be interesting to narrate the following circumstances respecting *Palestrina*. In the course of the 16th century the music had become so corrupt that the Pope resolved to forbid its being sung in the Sistine chapel; then the talent of *Palestrina* shone forth with as pure a light as if the angels had inspired his soul with harmony and made him capable of raising music to the highest possible perfection. John Perlugi, called *Palestrina* after the name of the ancient *Preneste*, in which he was born in 1524, began when young to show his talent for music. While yet a child he was admitted to the choir in some church, whose name is not known. When twenty-seven years old he was named director of music in the Julian chapel at the Vatican. Afterwards he was made a member of the Papal choir and director of music. At St. John Lateran's, in 1560, he composed his famous *Improperia* and his *Trisagion*. Such was the impression produced by this, that in the following year Pius IV. asked *Palestrina* for a copy for his chapel, since which time it has been performed regularly on every Good Friday. These are without doubt the triumph of nature over art, and none but a great genius could conceive that these simple combinations would produce such a wonderful

effect. Palestrina has been well styled "the Homer of music," and no compositions could more deservedly obtain for him this title: but his glory was not to rest here. The Council of Trent having decreed that all lascivious and profane music was to be banished from the churches, Pius IV., in 1564, named a congregation, amongst whom was St. Charles Borromeo, to carry into effect the decree of the Council of Trent. This congregation, knowing the skill of Palestrina, who was then attached to the church of St. Mary Major's, sent for him, and asked him to write a mass which would have no connection with profane music, and in which the words sung could be clearly understood. Palestrina knew that the success of music depended upon his efforts, and he felt the responsibility of the task that had been intrusted to him. In three months he presented three new masses. The two first of these were greatly admired, but the third decided the matter. It was performed in the Sistine chapel on June 29, 1565, before the Holy Father. In the midst of the *furor* which it caused, the Holy Father declared that such music must have been heard by St. John in the heavenly Jerusalem, and that another John had renewed it in the music of earth. It is composed for six voices, two basses and two tenors. Palestrina wished to avoid every profane air, and to make each part a varying movement, so that each part should repose from time to time. He took this expedient, and secured a fine substructure for his harmony by the stability of his bass and treble parts; so that the contralto and soprano could be sung alternately. The effect is wonderful. The music is rich and harmonious, such as the music of the church should be. Each part in this mass is a real part, all full of life and movement. When the *gloria in excelsis* was intoned, two of the masters of the ceremonies behind the altar took off the hangings which covered the altar-piece, the Resurrection, made of tape-

try, the Noble guards raise their swords, the Swiss guard their halberds. All the bells in the city, silent since Holy Thursday, are rung, and mingle their joyous sounds with the cannons of the Castle of St. Angelo. After the epistle had terminated, the deacon, accompanied by a master of the ceremonies, makes a genuflection before the altar and another before the throne, and says, in a loud voice: "Pater sancte, annuncio vobis gaudium magnum quod est. Alleluia." He then kisses the foot of the Holy Father; the celebrant intones *Alleluia* three times, raising his voice each time one tone, then the mass and the vespers are concluded. At the Gospel the lights are not carried by the acolytes, but only the incense; for Christ is not yet risen, though the church has begun her rejoicing at the vespers and at the mass of Holy Saturday. After the mass we go to St. Peter's to visit the tomb of Palestrina, who was buried in the basilica, before the altar of St. Simon and St. Jude. Now we must describe the ceremonies which took place this morning at St. John Lateran's. When we arrived there (we speak now of another year, for it has been the privilege of the writer to see all these ceremonies three successive years in the Holy City), the choir were finishing *sext*. A fire in a chafing-dish has been placed near the entrance to the church, at the right of the altar. Those who were about to be ordained had already vested in one of the chapels. These form a procession, and meet the cardinal-vicar, who comes from the sacristy with the chapter-cross borne before him. Vested in alb, stole, and cope of purple, with the crosier, and mitre of cloth of gold, the grains of incense, and the *aspersoria* and *thurible*, were also carried in procession; also the deacon, with white stole, maniple, and dalmatic, joined in the procession. Then the fire and the grains of incense were blessed, and the deacon, lighting one of the three candles placed on the top of a reed, beautifully ornamented, all genuflect, and the dea-



con sings *Lumen Christi*, the choir answering "Deo gratias." When he came to the middle of the church he performed the same ceremony. He does the same a third time, when he has come before the altar, the second and third candle being lighted at each time; then the cardinal-vicar takes his seat on a faldstool prepared on the Epistle side of the altar; the canons all take their seats, and the deacon having placed the candle with three lights in a small stand prepared for this purpose, proceeds to the bishop, and asks the blessing without kissing his hand. The deacon then proceeds to a pulpit, which has been prepared for the occasion before the paschal candle, and incenses the book three times. When the deacon begins the *Exultat* they all rise, and the deacon lights the candle and places the grains of incense in it at the proper time. When this ceremony is finished, the deacon goes to his seat near the altar and puts on the purple casula plicata. Afterwards the bishop lays aside his vestments and puts on his cappa, then Nono is sung by the choir, the cardinal vicar repeats the prayer at the conclusion, and then reads the usual psalms and prayers, and puts on the white sandals and his purple vestments. He then ascends the altar and kisses it, having first laid aside his mitre and crosier. He sits on a faldstool which is placed at the Epistle side of the altar, and resumes his mitre and pastoral staff, and reads the prophecies; the canons, beginning with the junior canon, read them from a *legile* which is placed in the centre of the choir; each canon, at the conclusion of each prophecy, coming and kissing the hand of the cardinal-vicar, who reads the prayer at the conclusion of each prophecy, with the usual ceremonies. In the mean time, in the sacristy, a bishop proceeds with the *Exorcisms*, which precede the baptism of those the cardinal-vicar is about to baptize in the famous baptistry in which Constantine is said to have been baptized, but which modern critics on history, depending on the authority of St.

Eusebius, seem to think did not take place until near his death. At the conclusion of the prophecies, the cardinal-vicar lays aside his planeta and takes the purple cope, and a procession is formed, the chapter-cross and the paschal candle being borne before him, and the beautiful chant "*Sicut cervus*" is intoned by the choir; the procession proceeds out of the door at the right of the altar across the piazza to the baptistery. To this persons have been admitted by tickets, which prevents the crushing that used to take place some years since. There the Jew, clad in white, is baptized, after the blessing of the font has taken place with the usual ceremonies; the procession is again formed, and proceeds to the church, where, at an altar erected before the confessional, the newly-baptized are confirmed. The cardinal-vicar then proceeds to the choir, and laying aside the cope, the Litanies are commenced; the candidates for sacred orders, which on this day generally consist of a large number, being prostrated around. It is, indeed, a solemn sight to witness all these young Levites thus preparing to devote themselves to the sacred ministry, which they are about to receive at the hands of the Vicar of the Pope, during the recital of the Litanies, repeated by the choir in the form of the double Litanies. When the choir have come to the verse "*peccatores,*" the bishop rises, and lays aside the purple stole and puts on white vestments; the canons also change their cappas for the surplices which they wear over their rochets, during the remainder of the year. The purple hangings are taken away from the faldstool. The altar, and the basilica have assumed their festive attire; the lamps have been lighted already, the choir begin the Kyrie, and the cardinal-vicar begins the *Judica me, Deus*; ascends the altar, and kisses it and the book of the Gospels. The ordinations are then proceeded with in the usual manner. At the intoning of the Gloria the covering, which was over the picture of the altar of the choir, is removed, and the beautiful

painting of the Resurrection, the gift of Torlonia to the church, is exhibited to the devotion of the faithful. After the incensing of the altar at the *Magnificat*, the mass is concluded, and the procession formed, which returns to the sacristy. The friends of the newly-ordained assemble round them, and kiss their hands, for this is the mode at Rome in which they honor the newly-ordained, ecclesiastics kissing the palm, and the laity the back of the hand. It is now near two o'clock, the ceremony having lasted six hours, it being half-past seven when it commenced; but still something more is to be seen. At four o'clock the Armenian high mass takes place, either in the church of St. Biagio, in the *Strada Julia*, or in St. Andrea delle Valle. As you walk through the streets, you see all filled with the religious rejoicing; the words *buona pasqua* strike your ears. The father of the family may be seen going home with his lamb, which he will eat for dinner. On Easter day all seem animated with feelings of the festival which has begun. Thus was it formerly in every country when Europe was Catholic; when the good olden times knew those holy joys which divided so beautifully the harmony of the year. The costume of the Armenian priests, their language, their chant; their rite gives a great interest to the office, and unfolds before the Christian a page of venerable antiquity. In the evening, at eight o'clock, we go to witness a new scene, at the Trinità di Peligrini—the reception of the pilgrims and the washing of their feet. This superb edifice owes its foundation to St. Philip Neri. The pilgrims, whom piety has brought to Rome, are received here for three, four, or even six days. The only title to require admission is to arrive from a country that is more than sixty miles distant, and to present a certificate of their bishop, stating that they came to Rome to visit the holy places. The hospital is divided into two parts; one for the men, the other for the females.

The total number of beds is about five hundred. The members of the confraternity of the Blessed Sacrament, founded by St. Philip Neri, wait on these poor pilgrims. Their dress is a red robe, which is fastened round the waist, and bands worn round the neck. When a sufficient number of pilgrims has arrived, the members of the confraternity take one on each arm, and they go to the *Limina Apostolorum*, to return thanks for their safe arrival. When they return to the *Trinità*, they enter a large hall, and their stockings are taken off, and they sit on benches along the walls. The members of the confraternity then enter, and wash the feet of each, and kiss the feet before wiping them. The princes of the church, the bishops, and the most distinguished people of Rome perform this menial office, giving to them the duties of hospitality for Christ's sake. After the washing of the feet they are brought into the Refectory, where a supper is given them. A cardinal usually presides in each place, and assisted by the bishops and others present, distributes and serves the supper, which is placed before the pilgrims. The cardinal sings the *Benedicite*, and the pilgrims join in the grace. Reading commences, and the supper, though of meagre fare, for it is still Lent, is gladly received by each. This spectacle is indeed enough to recall the memory of olden times, and show us how Rome still perpetuates the teachings of her Divine Master. Here are these pilgrims, who are treading in the footsteps of those who, for 1800 years, have come to the tomb of the Apostles, to obtain, perhaps, the recovery of some person dear to them, who is laid on the bed of sickness, or to fulfil some vow—waited on by those who practise those lessons of humiliation, of which their Lord left them such an example. After the supper was finished and grace had been said, the dormitories were opened and all retired, the cardinal accompanying them, to say the night prayers for them. The reception of the pilgrims at Rome

has lasted since the earliest times. At the feasts of St. Peter, Corpus Christi, and the Portiuncula, many pilgrims come to Rome. During Holy Week the number amounts to about five hundred. During the year of the Jubilee, it amounts to a still greater number. In the Jubilee, in the year 1825, the number amounted to 273,299, the last time of a public Jubilee; whereas, by the record kept in 1575, the first Jubilee after its establishment, the number amounted to 106,848. The expense each year of the establishment is about 20,000 dollars, besides the extraordinary expense of the Jubilee.

CHAPTER XXXVIII

Easter Sunday.—The Procession.—The Benediction from the Loggia.—The impression it conveys.—The Illumination.—The Fireworks.—The effect of Religious Festivals.

THE artillery of the Castle of St. Angelo announced at the break of day the return of the great solemnity. All the population, with the addition of 60,000 strangers, hurried towards the churches; but the chief crowd hastened towards the bridge of St. Angelo and St. Peter's. An air of joy seemed to beam in every countenance. The day was beautiful. A few light clouds restrained the power of the sun, without depriving the Eternal City of any of that light which should shine on it on this, the greatest of its festivals. The pomp of its offices surpasses those of Christmas. The church of St. Peter's is lined with military. The Swiss guards and the Noble guards have put on their festive costume. The Holy Father was received at the entrance to St. Peter's by the Chapter. As he entered the church, the choir sang *tu es Petrus*. After worshipping before the Blessed Sacrament, he is borne to the foot of the altar, when, after a short adoration, he ascends the throne, and tierce is sung. After the mass there is benediction of the relics from the balcony of St. Veronica, and the procession is formed to proceed to the Loggia, over the entrance to St. Peter's, from whence the benediction is given by the Holy Father to the people. Before mid-day, the piazza of St. Peter's presented a sight such as

could not, perhaps, be witnessed elsewhere. At the extreme end of the piazza, there were stationed the carriages of cardinals, ambassadors, prelates, princes, and those strangers of distinction who were in Rome. The grandeur of those equipages on this day, and on the feast of St. Peter and St. Paul, exceeds any thing that can be seen at any of the courts of the European monarchs. The centre of the court, before the obelisk, was occupied by troops, both cavalry and infantry; and before St. Peter's were arranged the bands of the different regiments. The entire piazza seemed one mass of moving heads; and the porticoes at each side of the piazza were covered with spectators. There are generally on this occasion about 100,000 persons present. About mid-day the bells rang, and the procession was emerging from the basilica. The Holy Father, borne in the procession, wears the same vestments which he did in the mass, together with the pallium—the only day on which he wears it in the procession, except on the day of his coronation. The cannons of St. Angelo fired a volley. The trumpets and drums join in the general applause which is offered to the Holy Father. The procession wends its way up the *Scala Regia*, and at length the Holy Father appears surrounded by bishops and cardinals, in the front of the balcony. All is hushed in the most profound silence, and the eyes of the multitude are directed towards the Holy Father, seated upon the *sedes gestatoria*, which is advanced to the front of the balcony. The Holy Father recites, with a sweet and melodious voice, the accustomed prayers from the book, which is held by a bishop kneeling, another bishop holding the *bugia*. The Holy Father then raises his eyes majestically, opens his arms, and seems to send forth, even to the heavens, the blessing which he is now about to pronounce on the assembled thousands, and, making the sign of the cross, he joins his hands on his breast, like the father embracing his child, and pressing it to

his heart. The effect seems to be electrical—all fall on their knees to receive the benediction of the Vicar of Christ, and they seek to obtain the indulgence which is attached to the worthily receiving this blessing. No wonder a philosopher of the last century should say, at the beholding such a sight, "I was at that moment a Catholic." At the conclusion of the benediction, the solemn silence is broken by the people all responding, Amen; and then, as if by a general concert, all the bells begin to ring. The cannon of St. Angelo sends forth its loud response; the trumpets and drums of the regiment join in the general acclamation; the mountains of Sabina and Latina seem to send forth their echoes. When all is still, the two cardinals, assistants to the throne, read (one in Italian and the other in Latin) the announcement of the plenary indulgence, which has been granted to those who have had the necessary dispositions to obtain it. The papers on which these were printed were then thrown down from the balcony, and there seemed to be an anxious struggle amongst the people to endeavor to obtain them—some pressing close to the entrance to St. Peter's, thinking they would fall near the doorways; but in this they were disappointed, for a slight current of air carried them out to the crowd, and those who did not expect it, became the possessors of these documents, which seemed to be so eagerly sought after. The crowd dispersed gently, no noise nor interruption occurring amongst the moving mass, save amongst some strangers, who endeavored to force their way through the crowd. Had they moved quietly with the rest, they would have arrived at their destinations much sooner. Each one returned to his home to partake of his feast, which had been prepared. None amongst them wanted this, for abundant alms had been distributed amongst all, to enable them to join in the general festivity. The public joy shows itself this evening, by the illumination of the cupola, a sight such as no other city or no

other building in the world can present. The lights bring out so beautifully the proportions of the edifice, and the change of lights is effected with such precision, the first light being raised to the top of the cross at the first stroke of the clock, and all the lights at the last stroke of the clock, with a precision which none but the *pctrini*, as those men who have the charge of St. Peter's are called, could accomplish. The Italians know how to apply all their skill in the fine arts to the arrangements of a *festa*. In other places they illuminate their houses for political feasts, or for some party victory which has been achieved. In Rome they show their joy by illuminating on religious festivals, for this is to them the popular festival, as religion mixes itself up with all the ordinary affairs of their daily life. But the festivities of Easter are not yet terminated. The fireworks on the Monte Pincio conclude the festivities. These vary every year in detail, and in the beautiful contrivances which are made to give them due effect. No one can witness these festivals, which have been celebrated with such pomp and grandeur, without seeing how beautifully these teach the people lessons of virtue, engage the noblest feelings of the soul, and effect the twofold object which national festivals should have in view—affording relaxation from business, and imparting useful lessons of spending time profitably. Far different are the public festivals in other countries. The amusements are too often the orgies which they indulge in—materializing instead of spiritualizing the mind. But religious feasts have been suppressed in many of the countries of Europe, and either a never-ceasing toil, from week's end to week's end, has been introduced, the Sunday being passed in a puritanical rigidity which causes religion to be hated instead of making it loved. And when national holidays are kept, their celebration too often ends in scenes which no one can bear to dwell on, who loves order and morality. In some countries, the festivals are

marked by the loss of many lives, arising from the scenes of dissipation and excess in which the day has been spent. But these solemnities of Holy Week have a higher purpose : they are the representation of our Lord's sufferings and triumphs. Beauteous are they even when celebrated in the village church, with the rustic choir and the parish priest. Still more beautiful, when the pomp and splendor of the Cathedral Church are put forth to hallow them with all their glory. But all these fade when compared with the splendors of the Sistine chapel. Here all that could render them great and noble is united—the music such as cannot be heard elsewhere, the paintings and the decorations of the chapel executed with the greatest skill of modern art, and the assembly the most august in the Christian church. Such a union as this cannot fail to move the pilgrim's heart. Sorrow will find its entrance there, as he listens to the plaintive notes of the Lamentations, and the still more touching strains of the *miserere*. The *improperia* of Good Friday will make him hear our Saviour himself pleading in tenderness with the Jews, for the cruel manner they have treated Him who would have gathered them to himself. But hope seems to show itself in the Tenebræ of the Good Friday, and touches the pilgrim's heart, which before had been melted in sorrow. On the morning of Holy Saturday it bursts forth in its brightest gleams, to break out in noontide splendor on Easter-day. No one has joined in these devotions, and partaken of the religious consolations which they afford, without being made a better Christian, and returning to his home rejoiced that his pilgrimage has afforded him such spiritual blessings.

CHAPTER XXXIX.

The Charities of Rome.—Why they have not been recorded.—Revenue of the Charities.—Rome established before other nations Public Charities.—The three divisions which may be made of Public Charities.—The Hospital of the *Santo Spirito*.—Innocent III.—Foundling Hospital.—Hospital for General Diseases.—The Warda.—Visit of Confraternities on Sunday.—Spiritual Care.—How the Dead are Treated.—Retreats during Lent.—Hospital of St. Rook.—Provisions made for the Orphans.—College of Cardinal Salviati.—Hospital of St. Michael.—Its Internal Arrangements.—Asylum near the Church of Sta. Maria degli Angeli.—Tatta Giovanni.—Sta. Caterina di Funari.—The Asylum at the Quattro Coronati.—The Mendicantes.—The Zoccolotta.—The Mother of Sorrows.—The Asylum of the Borromeo.—The Asylum of the Trinitarians.—The Asylum of Divine Providence.—The Conservatorio.—Care thus taken of the Orphans' Dowries.

No tourist has traced an itinerary of the charities of Rome. The Protestant is fully satisfied that every thing in the city, except the statuary and the painting, is far inferior to what he has seen in his own country. Catholics he has been accustomed to look upon as a race of an inferior description. Therefore, he concludes, nothing good can come from them. The Catholic has been to Rome to see the holy places. These have filled his soul with joy; therefore, he returns home rejoicing, and turns not aside to any thing of inferior moment. Hence it has come to pass that Rome is calumniated, and her noble works of charity have been despised; and, though she is the mother of the poor, and the model of Christian nations, she has become the object of bitter sarcasms, because she does not join in the feverish excitement of mercantile nations, and does not keep pace with those nations whose race in the improvements of material things have outstript others, while

her object has been to apply the arts and the sciences to the things connected with religion. In this she easily bears away the palm from all other nations. She does not grudge to others their excelling in material improvements. In these she is not behindhand, as far as is needed for the wants of her people. The charities of Rome are truly Catholic in their nature; they are the gifts of nearly all the nations of Europe, who in the days of faith trained in her school, were wont to join Rome in opening asylums for persons from other nations, if they were in want. In Rome there is scarcely a hospital or charity which does not support persons from other countries; and in running over the lists of the founders, or of the benefactors of those pious establishments, the names of persons of all ranks are to be met with. The sources of the income are also more abundant in Rome than in other cities. Though the political commotions of Europe have diminished them considerably, they produce a yearly revenue of 764,000 scudi per annum. Cardinal Morichini, who has written at length on these charities, tells us that in Paris the income of the charities is about 5,000,000 francs per annum. The city adds 5,000,000 francs to this, making in all 10,000,000 francs. In Rome, the rents which are received amount to 1,000,000 francs, and the treasury gives 2,200,000, making altogether 4,100,000 francs. The population of Paris being five times greater than that of Rome, and the wants being greater, leaves a considerable balance in favor of the charities of Rome. She is also Catholic, because she has preceded other nations in establishing her works of charity. Only three establishments need be cited in proof of this—the hospital of St. Roch, the Hospital of Convalescents, and the penitentiary of St. Michael's. The hospital of St. Roch was established in 1770, a long time before that of Vienna, which preceded that of other countries. The hospital of Convalescents was founded by St. Philip Neri, in 1548, more than

two centuries previous to a like establishment being founded amongst other nations. The Penitentiary of St. Michael's was constructed by Clement XI., in 1703, after the designs of Fontana. The idea of the reformatory has been taken from this by other cities—first at Milan, afterwards at Ghent, whence it extended to the cities of Europe and America. Mr. Carbefer, a Jew, writing respecting this, says, "Clement XI. has the honor of instituting the first reformatory, and establishing the first of these in Rome." But the charity of Rome is Catholic, because it has humility stamped on it. In Rome there are no journals to publish the good works which are daily performed there; and the travellers who are so eloquent in blaming the Mother and Mistress of Churches, never drop a hint which would make one think that a treasure of charity lies concealed in the holy city. Other countries believe they are doing wonders, and they are first in the movement for ameliorating the condition of the poor. They publish their plans, as if they were discoveries. Rome remains silent, and is content with showing that she has put into practice those plans and projects, which we are but discussing, some centuries ago. Rome, in her charity, also embraces all those evils of which the children of Adam are the heirs, and prepares means for alleviating them, which she administers with love and kindness to suffering humanity. The ills to which man is subject in his journey through this valley of tears may be divided into three classes: the first are the physical sufferings—poverty, sickness and death; the second are the intellectual evils—ignorance and error; the third are the moral evils which arise from the indulgence of the passions, and the bad effects which follow from them. Taking this division as our guide, we resolved to visit the charities of Rome, and to give some account of them. The hospital of the *Santo Spirito* was the first to which we turned our attention. It is built near St. Peter's, and, with those of

Milan and Naples, is the oldest of the hospitals which have been built for the relief of the poor. Innocent III. occupied the chair of St. Peter in the year 1198. He was walking along the banks of the Tiber, and he saw the fishermen dragging their nets, and, instead of fish, they brought to the shore the bodies of three young children. He was so affected by this circumstance, that he immediately established, near the hospital of the Santo Spirito, a foundling hospital, in which many children are brought up and educated. The first hospital for foundlings was established in Paris in 1678, by St. Vincent of Paul. In London one was established only last century. When these children are arrived at an age when they are fit to work, they are sent to the asylum at Viterbo, where they learn a trade. At the age of 17, if no person adopts them, a sum equivalent to the cost of their maintenance at the hospital during a year is given them, with which they purchase the instruments of their trade, and what is requisite to set them up in business. The females are also equally well provided for. They are placed under the direction of pious mistresses, and instructed in the works suited to their sex, and trained in the ways of virtue. All the washing of the hospital is confided to their care. They can continue to reside in the hospital for the remainder of their days, marry, or embrace the religious state. Should they prefer to remain in the hospital, they are maintained there free of expense. If they desire to marry, the hospital provides them with a dowery of 540 francs, which must be lent out by the husband on free property, so that the wife may always be sure of having something to live upon. The income of this in Rome, where living is cheap, will provide a sufficient maintenance. Leo XII. also enacted, that the young orphans who had been adopted, should be entitled to the dowery when they desired to marry, or to enter the religious state. The air of content which reigns through these wards shows the

care which is bestowed on the inmates, and how happy they are. Besides this establishment in the Santo Spirito, there is also the hospital for general diseases. It consists of large wards, well aired and ventilated, and these are filled with paintings, descriptive of the cures which our Saviour performed. Each ward is under the protection of a saint. The sufferings of Pius VII. at Fontainebleau did not make him forget the sufferings of the poor sick in the Santo Spirito. Under his direction great improvements were made in the buildings. Baths were constructed; a large operating room was built, which, with all the necessary apparatus, has made it most suited for the purpose. The drainage is well arranged; and on the whole, those who have visited the other establishments in Europe, pronounce this to be most complete. Over each bed is the usual tablet, marking the state of the patient, and the treatment, and also if he should receive the Viaticum, and if he have already received Extreme Unction, a circumstance which marks the Catholic from the Protestant countries. There is also another feature which Christian charity alone is capable of: three times a week there is music while the patients are at their meals. On Sundays the different confraternities come to offer to the sick their charitable services. One brings *confetti*, another will make the beds, a third will shave them, others will bring different presents. The result of all this attention and kindness is, that the ratio of the deaths is only about 10 per cent. amongst the patients that are admitted to this vast hospital. Nor are the souls of the patients neglected—twelve chaplains live in the hospital, and they attend the sick both by night and by day. They celebrate mass each morning in each of the wards, and administer the sacraments and assist the dying. In order that the patients may have all the possible facilities in fulfilling their religious duties, each order of the different religious residing at Rome are obliged, in accordance

with the regulations of Clement IX., to send once a month two of their members, to hear the confessions of the patients. They are obliged to stay five hours at least at the hospital. At certain times during the day, a priest walks through the wards, and, stopping in the centre of each, he suggests with a loud voice some pious sentiment, or holy maxim, which is calculated to afford consolation to the sick, or to make them feel sorrow for their sins. On Sundays also several pious laymen come to perform different works of mercy. It was in this hospital that St. Camillus de Lellis spent so many nights and days, during several years, by the bedside of the dying. When a patient dies, he is brought to the mortuary chamber. A cord attached to a bell is placed in his hand. This bell rings in a room, where persons are constantly on the watch day and night. After the Ave every evening, when necessary, the pious confraternity to whom the duty belongs, come to carry the dead to the cemetery on the Janiculum. Should there be no corpse in the hospital to be buried, they go to the cemetery to say the prayers for the dead. Before the principal feasts, all those who are able assemble in the chapel, to receive the necessary instructions. During Lent, all in the house make a retreat previous to the paschal communion. It would be well if those writers and tourists who accuse Rome of doing nothing for the amelioration of suffering humanity, would visit the hospital of the *Santo Spirito*. Our next visit shall be to the hospital for women in their confinement. It is situated on the *Ripetta*, near the church of St. Roch. It was founded A. D. 1500, the year of the jubilee, when the Confraternity of St. Roch erected a church and an hospital to their protector. The hospital contains fifty beds. In 1770, a brief of Clement XIV. directed that it should be appropriated to women in their confinement. Each day the patients assist at the sacrifice of the mass, and receive instructions from the chaplain.

The provision for the orphans in Rome, and for those children born of poor parents, is made on the largest scale. They are divided into different classes, according to their abilities. One class is instructed in sciences, another cultivate the fine arts, a third class is apprenticed to trades. If they are included in the first class, the orphans are sent to the house of *Sta. Maria in Aquiro*, which was established in 1540, at the suggestion of St. Ignatius Loyola. In 1591, Cardinal Salviati repaired the buildings, and founded the college called after his name. He had remarked, that amongst the children that were instructed in trades, many of them were endowed with talents which would have fitted them for literary pursuits. He desired that from the asylum they should be sent to the college, when they were twelve years old, if they had spent three years at least in their first asylum. Leo XII. intrusted the charge of the house to the Sommaschi. The children are required to be Romans by birth, and to have lost their fathers. When they are 18 years old they leave the college. About fifty are usually partaking of the advantages which this charity affords them. Once in each week the mothers are permitted to come and visit their children. The white hats and the white soutans of the *Orfanelli* are well known as being the first in all the religious processions of Rome. The children of those parents whom death has snatched away, and who, while living, endeavored to give their children the benefits of learning, find in this house an asylum in harmony with their pursuits, and with the habits they had formed when young. Should the orphan show talents for the liberal arts, the hospital of St. Michael's presents him with opportunities for pursuing his noble career. St. Michael's hospital is situated on the Tiber, nearly opposite the Aventine Mount, and close to the *Ripetta Granda*. It owes its origin to the following circumstance: An aged Christian, named John Ceruso, was much affected by the

poor children that had been abandoned during the winter of 1581, which was particularly severe. He received all that he could find in a house near the *Chigi* palace. This man had formerly been in the habit of teaching grammar, and as he often spoke some Latin words, he was usually called the scholar. He employed these children to sweep the streets, for which the shopkeepers paid a small contribution. He was himself going about the city in a dress which came to near his ankles, a large rosary about his neck—his head and feet were bare. St. Camillo de Lellis called him the silent preacher. At his death his little establishment was incorporated with the hospital of St. Michael's. This new asylum owes its origin to Thomas Odescalchi, nephew of Pope Innocent XI., who, going with his father one night to the hospital of St. Gallo, where the poor are lodged, perceived that many young persons were admitted, and that no one seemed to take care of them. He thought these children were badly situated in the common dormitories, and he collected them in a house near the Capitol, where they were occupied in doing some work. The number, which was at first but 80, soon swelled to 60. In 1686 Mr. Odescalchi purchased a beautiful site on the banks of the Tiber, on which he founded the hospital. In 1691 the hospital was given to the Pope's government, which has raised it to its present degree of grandeur and prosperity. Few public establishments in Europe can be compared with it. The hospital embraces four classes, which are altogether separated from each other, old people of both sexes, and boys and girls. The aged persons must be Romans, or domiciled in Rome for five years. Those who are suffering from incurable or contagious diseases are not received, as there are other establishments provided for them. They are divided into two classes—the first consists of those whose health is sufficiently good to allow them to be employed in the kitchen and refectory, or in other

parts of the building; the other class consists of those more advanced in age, who are not required to work. The former class occupy those wards called St. Sixto; the other the infirmary ward, which is on the same floor with the refectory and the church. An ecclesiastic, who is called the prior, directs this community, which averages about 120 persons, part of whom make a small contribution to the expenses of the house. They are permitted to go out into the city at certain hours; and those whose health does not allow them to do so, have a covered corridor, along which they walk. The old females amount to about ninety in number. To this class are added thirty young females, who look after the laundry, the infirmary, and the dietary of the invalids. This part of the community is governed by a prior, who is an ecclesiastic, and who is elected every three years. The order, the regularity, and the air of joyous happiness which reigns through this part of the hospital, reflects the greatest credit on the cardinal under whose direction the entire hospital is placed. On entering the portico of the building belonging to the *Orfanelli*, the first object that strikes the visitor is the statue of Innocent XII., whose liberality contributed so much to the magnificence of the hospital. The *Orfanelli* each year celebrate a solemn anniversary mass for the repose of the soul of this pontiff, who had been such a benefactor to them. The *Orfanelli* are about 200 in number, and are divided into six classes, which are called after their patron saints. Each division has a prefect, a priest, and two under-prefects attached to it. The rector, who is an ecclesiastic, watches over the internal discipline of the community. The children are allowed sometimes to go home and dine with their parents. In the upper rooms the instructions are given in the fine arts, and also in the mechanical. Here every trade likely to prove useful to them in after-life is taught. The instructions in the fine arts consist in engraving on wood, in painting, in mod-)

elling figures, in sculpture, in making cameos and medallions. No pains are spared to make the pupils perfect in these arts. Lessons in chemistry, mechanics and geometry, are also given. Music also forms a part of this course of instruction. The operas played at St. Michael's during the carnival are of the highest order, and their band is distinguished in Rome. The singing of the Orfanelli is also well known. Some first class musicians have received their first instruction here, and one has lately been elected from the hospital into the Pope's choir. It has also produced some good artists, amongst whom are some of the first engravers of Paris, and those whose works ornament the walls of one of the saloons. St. Michael's is, in reality, a polytechnic school, opened by the genius of the Popes a century before the most enlightened nations of Europe possessed any thing equal to it. The air of happiness which reigns through all the departments of this class of the building, shows how well its paternal discipline is administered. The fourth family in this institution are the young girls—they average about 240 in number, and are separated into nine divisions, placed in separate wards, each being under the direction of an elderly female. They are instructed in the works adapted to their sex. Every thing that can make them good Christians and useful members of society, forms part of their education. They can have the privilege of remaining in the hospital during their life; or, if they prefer marrying or becoming religious—should such be their vocation—they are provided with a dowery by the Confraternity of the *Annunziata*. The hospital constitutes a parish in itself. All the inmates hear mass every morning, and repeat the rosary, and join in other exercises of piety during the day. During the year all the members of the house go on a retreat, and on Sundays the young people recite the office of the Blessed Virgin, and the old people make the exercise of the *Bona mora*. Thus I have endeavored to

give a brief sketch of the hospital of St. Michael's. I am fully aware I have not done full justice to it. It is indeed one of the most complete institutions in Europe. In no other country is such an institution provided for the poor orphan. We have seen how he is instructed in literary pursuits and in the fine arts. We shall now see how he is instructed in the trades and in the mechanical arts. The asylum constructed for this purpose is near the church of Sta. Maria degli Angeli. As at St. Michael's, there are also four families in this asylum. It is under the direction of the brethren of the Christian doctrine. The young orphans who are not old enough to be apprenticed to a trade, are instructed in the catechism and in reading and writing. After their daily instruction in their respective trades, the other boys are also taught the Christian doctrine. They are instructed in the trades of shoemaking, tailoring, printing, &c. The Congregation of the Daughters of Refugo presides over the community of females, who are instructed in the different branches of industry suited to their positions in life. If they prefer remaining in the asylum, permission is given them, as in the other institutions. If they prefer going out into the world, either to marry or to go to service, this is also allowed them. Opportunities are also afforded them to become religious, if they have a vocation. Four chaplains take charge of the spiritual instructions. Each day they all assist at the sacrifice of the mass, and every evening they recite the rosary, and constantly receive catechetical instruction; they all go to confession once a month. In these institutions to which we have alluded, the children are all lodged and boarded. There is another which is conducted on a different system, and will well repay a visit to it—it is called *Tatta Giovanni*. In the last century there lived at Rome a poor mason, called John Borgi. On every festival day he went to the hospital of the Santo Spirito, to attend to the sick. Having no alms to be-

stow on them, he made their beds and shaved them, and performed all the offices of a servant for them. On his way to the hospital, he often met with children badly clad, spending their time in idleness and in going about the streets. He saw others in the hospital, who were left orphans in consequence of the death of their parents. All this touched him deeply. He invited those who were in the hospital, when their health was restored, to come and see him. With the help of some alms which he received, he kept them at his house and clothed them, and bound them to trades, that in after-life they might be able to procure their own support. He instructed them in the catechism himself, and caused them to approach the sacraments. Some generous benefactors seconded his endeavors by their counsels and by their pecuniary help. Amongst these benefactors may be mentioned the illustrious Cardinal di Pietro, the right arm of Pius VII. in all his troubles at Fontainebleau. He purchased a large apartment in the *Via Giulia*, and assigned to him thirty scudi a month, to help him to maintain this institution. This enabled him to support forty orphans. Borgi called them his children; they called him in return father—whence the institution was called *Tatta Giovanni*. Pius VII. was the great supporter of Borgi, and bought the house in which they are now placed, and constantly gave the orphans money with his own hands in the sacristy of St. Peter's. Though Borgi was not a learned man, he knew the advantage of learning to others, and had those children instructed in reading, writing, and arithmetic, and in linear drawing and geometry. But above all, he endeavored to form their hearts by religion and by the practice of solid piety. The present establishment is adjoining the church of St. Anne, near St. Andrea delle Valle. Six rooms are occupied by the children, and they are called after their patron saints—St. Joseph, St. Philip, St. Peter, St. Paul, St. Stanislaus, St. Camillus and

St. Louis. The more advanced students have the direction of these rooms, and they teach the elements of the sciences to the others. Good priests and laymen often come to assist them in their labors. The internal discipline of the house is intrusted to two priests. The children rise early in the morning, and those who are disposed, go to learn a trade in different parts of the city. A pious layman has charge of them, and sees that they are progressing in their respective employments. When they are twenty-one years old, they leave the establishment, and are then obliged to provide for themselves. Pio Nono was once the superior of this establishment.

Besides the establishments already spoken of for female orphans, there are various other establishments in Rome where they are provided for. The first of these we shall mention is Sta. Catarina di Funari. St. Philip Neri and St. Ignatius established this religious house, which consists of Augustinian nuns, and the orphans and the daughters of noble parents, who pay a pension. The orphans are called the children of the institute, and the only recommendation for admission is to be poor and an orphan. These are treated like the daughters of the nobles, and are better off than those in the other conservatories. If they marry, they receive a dowry of 50 scudi from the institution; or they can, if they have a vocation, become religious in the convent. They are occupied with work provided either by the convent, or sent there by those residing in Rome. In the latter case, they are allowed to obtain all the profits for themselves. The cardinal titular of St. Onuphrius has left a foundation to this conservatory for two young persons of noble birth, who are bound to recite every day the Seven Penitential Psalms for their benefactors. Another asylum for them has also been opened at the *Quattro Santi Coronati*, on the Coelian Mount, which is also under the care of the Augustinian nuns. It was established by

Paul IV., 1560. The number educated here amounts to 12. They are usually employed as in the other conservatories, in making the *rochets*, the *alba*, and *surplices* for the church, such as cannot be made elsewhere than at Rome, and in those conservatories. They are at liberty to become religious, if they have a vocation. If they desire to marry, the arch-confraternity of St. Maria in Aquiro furnishes them with a dowry. Near the Coliseum is another conservatory, called the *Mendicantes*. It was established by the Duchess of Latera in 1650, for those who were wandering about through the city. At first they went about singing psalms, and gathering alms—hence they were called *Mendicantes*. Father Caravita, a famous Jesuit, assisted the Duchess of Latera in this pious establishment. They were formerly engaged in woollen work, and they used to furnish the government with cloth. Now, their attention is generally directed to cotton fabrics. The cardinal of the Dataria has the privilege of admitting those he may deem fit. The money they gain by their work belongs to them, the price of their dress being only deducted from it. The house and the gardens are kept in good order, and every thing about the place presents an air of comfort and happiness. Near this establishment is the conservatory of the *Zoccolette*, called so from their peculiar dress. It was established last century, and contains about 60 inmates. The orphans are received here from seven to eleven years old. The Pope's almoner is the superior of it. They supply themselves with dresses of their own making, and the Confraternity of the Annunziata and the Chapter of St. Peter's supply them with a dowry when they desire to be married, or to become religious. On the Esquiline Hill, near the *Phillipini*, is the conservatory of the Mother of Sorrows, which owes its establishment to the following circumstance: Prince Baldassar Odescalchi meeting one day in the street two little children, who asked for alms, took them to his house, and brought them

up. Afterwards the cardinal, his son, who resigned the purple for the simple dress of the Jesuit, joined other children with these, and established them in their present dwelling, where those who are over twelve years old, and who are not able to pay a large sum, are received, and either become religious, or marry, or return again to their families. Near this is another asylum, called the Borromeo, founded on the same principles as the other asylums. In the Via di Quattro Fontani is the asylum of the Trinitarians and St. Euphemia, established by Ceruso, of whom mention has been already made, and Cardinals Baronius and Rusticucci, which contains about forty inmates. In the *Ripetta* the asylum of Divine Providence is situated. In this asylum 100 inmates, born of poor but honest parents, are received, and employed in the making of gloves and other articles. The profits of the work belong to them. A dowry of 100 scudi is assigned them on their becoming religious, or being married. Near St. Pietro in Montorio, Pius V. and Pius VI. established the conservatorio also for female orphans, where they are employed in needlework and the works connected with the laundry. The Cardinal Camerlingo is the protector of this institution, which is established on principles similar to the other conservatories. Not far from this institution is the conservatory of St. Mary of Refuge, which was established in 1703, on more extended basis than the others, admitting females until they are 26 years old. Its number averages usually about 50, who are instructed in domestic occupations, and buy their own dress from the profits arising from the sale of sacred vestments, which are manufactured by them.

We have thus given a summary of the different institutions established at Rome for the orphans. It is not too much to affirm, that nothing more complete can be found in any other city. These do not send forth the orphan, as in other cities, when come to years of discretion, to provide for herself, but

take care of her during her lifetime, and endeavor, by lessons of piety and virtue, to train her for eternity. It is difficult to enumerate all the doweries which are given away every year in Rome—almost every chapter and congregation in the city being engaged in this pious work. This privilege is not conferred merely on those who reside in the conservatories—it is also extended to those who live at home. The Confraternity of the *Annunziata* bestows every year 400 doweries, and several of these are given to young women living in their own houses. The certificates required are handed in to the confraternity when the applicants are 15 years old. When they have been three years under the patronage of the confraternity—should they have acted with propriety during this period—the dowery is given them on the feast of the Annunciation. On this day the Pope holds a chapel at the Church of the Minerva, and, after the mass, those who are about to become religious are admitted to his presence. During the day, a procession of those who have received the dowery is formed, and a final separation takes place between those who are about to enter the cloister and those who are going to live in the world—always, however, to feel a mutual interest in each other. Those who enter the convent pray for those who are combating on the plain, hoping to meet again in the Happy Land, where they will receive their crowns gained in different battles, but yet combating under the same Commander.

CHAPTER XL.

Hospitals for the Sick and Infirm.—Hospitals of St. Saviour's and the Santo Spirito.—Hospitals for those requiring Surgical Treatment.—St. Giacomo.—St. Gallieno.—Sta. Maria della Consolazione.—The Benfratelli.—Hospital for the Insane.—The Apostolical Almonry.—Hospital for Convalescents.—Excavations in the Forum.—The Society of St. Vincent of Paul.—The Pope's Almoner.—Monti di Pietà.—Confraternity of St. Ypsea.—Care of the Houseless Poor.—Hospital of St. Galla.—Hospital of St. Louis.—Provision for Poor Widows.—Care taken of the Dying.—St. Camillo de Lellis.—Church of the Madeline.—Confraternities for Burying the Dead.—Confraternity of the Campagna.—How little Strangers know of Rome.—Confraternities of the Buona Mera.—Church of St. Mary Campo Santo.—Confraternity of the Sacconi.—Society of the Holy Apostles.—Society of Divine Piety.—Review of the Charities of Rome.—The Mendicants in Rome.—Elements which characterize the Charities of Rome.

HAVING already spoken of the care which Rome has for the orphan, we shall now visit the hospitals designed for the sick and infirm. There are two especially devoted to medical cases—the hospital of St. Saviour's for females, and that of the Santo Spirito for men. No recommendation is required for the admission of a patient to these hospitals. Any one who is sick obtains admission on making an application. Having already spoken of the Santo Spirito, we shall proceed at once to the St. Saviour's. It is situated near St. John Lateran's, and contains four large wards, capable of accommodating 578 persons. It is under the care of the hospital sisters, who make the four vows of poverty, chastity, obedience and serving in the hospitals. This institution was established by the Princess Doria, who was one of its greatest benefactors. Seven priests live in the establishment; one, as prior, has charge of the establishment; the others assist the dying

In one of the rooms is an inscription, which speaks of Clement XI. coming to visit the hospital, and finding a person in the last agony, he did not leave her until she expired. A pious confraternity accompany the dead with their prayers to the *Campo Santo*. For those who are afflicted with diseases requiring surgical operations and special treatment, three hospitals are established—St. Giacomo, St. Gallicano, and Sta. Maria della Consolazione. The former of these is situated near the mausoleum of Augustus. This hospital contains 366 beds, and has an efficient staff of physicians and surgeons, together with assistants and pupils. These, according to ancient custom, wear a peculiar costume—the surgeons wear a coat of a red color, and the physicians black. Patients of both sexes are admitted; and hospital sisters, and often ladies of the highest rank, attend to these patients. The hospital is governed by a commission, consisting of a prelate, an ecclesiastic, and a layman. The internal discipline is watched over by a prior and four chaplains, who attend to the spiritual wants of the inmates. "Happy," writes Constanzi, the historian of the hospital, "are the poor persons who end their days in St. Giacomo, for abundant prayers are secured for them after their death." This hospital was founded in 1338, by Cardinal James Colonna. Cardinal Salviati, who lived in the 17th century, endowed it with considerable revenues. Pius VII. added the school of clinical surgery, a laboratory, a library, an operating room and baths.

The hospital of St. Gallicano in the Trastevere was founded by Benedict XIII., in 1724, and dedicated to St. Gallicanus, who lived in the fourth century, and opened an asylum at Ostia, for sailors and invalids. It consists of two large wards, separated by the church—one for men and the other for women. The former of these contains 100 beds, and the latter 80 beds, both well ventilated. Leo XII. enriched the hospital with the addition of a beautiful amphitheatre, which

contains anatomical preparations, and also baths and a laboratory. All affected with cutaneous diseases are admitted on immediate application. The hospital is governed by a council of three members. An ecclesiastic, who is styled the prior, regulates the men's side. The women are intrusted to the hospital sisters, who have their novitiate in the house. Two chaplains and two confessors have charge of the spiritual wants of the institution. The medical staff consists of a physician and his assistant, a surgeon and two substitutes.

The hospital of Sta. Maria della Consolazione is situated near the *Via Tarpeia*. St. Galla, daughter of Symmachus, a Roman Senator, was accustomed to feed twelve poor people, to whom she left her house after her death, for they lived with her in it whilst she was alive. It has been at different times enlarged by various Popes, and formed into this hospital. Here all surgical cases, which need immediate treatment, are admitted. It consists of two wards parallel to each other, which contain 156 beds. Patients of both sexes are admitted. Ten surgeons reside in the establishment to attend to all applications. Three chaplains also reside in the establishment. Pious confraternities visit it, to bring to the sick the necessary succors.

On the island of the Tiber is the hospital of the *Benfratelli*, established in 1581. Those afflicted with ague, and diseases requiring medical treatment, are admitted here. The wards are well ventilated, and contain 64 beds. All the infirmarians are religious, except the chief physician, who visits the hospital twice a day. The superior performs the same office as the rest. They all take solemn vows. In addition to those usually taken, they add a fourth—the attending the sick in the hospital. Each hospital has one religious, who is a priest. Others also attend to the spiritual wants of the patients. The Sisters of Charity have also been recently established, and they attend the sick in their own

houses, and supply them with all things necessary for their illness. The hospital for the insane is established in the *Via Lungara*, and owes its origin to three Spaniards, who established it in 1548. Cardinal Queva was its first protector, and St. Charles Borromeo was its magnificent benefactor. It consists of two quadrangles. On the upper rooms are the dormitories, and beneath the kitchen, the refectories, the baths and the chapel. The poor of Rome are admitted gratuitously—those of other communities on the payment of a certain pension. The number of inmates is about 370, and but little physical means are used for their restraint. Out of every 100 cases admitted, 80 arise from want of restraining the passions. There is also another institution worth considering—it is called the Apostolical Almonry, and was established by Innocent XII. This institution consists of eleven ecclesiastics, who have divided the city into eleven districts, over which one of them presides, with a physician and surgeon. These visit the poor in their own houses. When a person is taken ill, he applies to the curate of the parish, who sends a note to the pharmacy, where a physician attends every morning. On receiving the note, the physician goes to visit the patient. If his illness is too severe to be treated at home, he is sent to the hospital at the expense of the almonry. They also attend those who were once in better circumstances, and who do not like to be sent to the hospitals. Every *chateau* and small town in the neighborhood of Rome has its hospital. If the almonry should find any sick, who want the necessary aid in any of those places, it causes them to be sent to the Roman hospitals, and there taken care of. An hospital for convalescents has also been established in Rome, in the Trinita di Pellegrini, where, when discharged from the hospitals, they are received and allowed to spend sufficient time, until they recover their strength, and are enabled to return to their work. This asylum owes its foun-

dation to St. Philip Neri, who, touched with compassion at seeing so many leaving the hospitals not yet able to work, collected them into the house given him by the noble lady Helena Orsini, near the baths of Agrippa, until they recovered their health. This happened about the year 1531. The liberality of the Sovereign Pontiffs enlarged this house, which has become a magnificent hospital for strangers and convalescents. When the patient is dismissed from the hospital as convalescent, he is conveyed in a carriage to the hospital of the *pellegrini*, where he is received by the brethren, and treated with the greatest kindness. The dietary is of that description suited for the convalescent. A physician visits the hospital every day. Should there be a relapse, he is conveyed again to the hospital. The number of the patients is usually about 60. When the patient's health is perfectly restored, he is sent home to his family; and if he be not able to obtain work for himself, he is employed on the public works, which have always been carried on at Rome since the time of Sixtus V. These workmen are ordinarily about 600 in number, and receive the usual allowance of bread and a certain sum of money every day. They are occupied about different parts of the city, in repairing the streets and in excavating the Forum. Though perhaps not as industrious as the workmen in other countries, they are as industrious as those generally engaged at similar occupations in different parts of Italy. The following is Cardinal Wiseman's graphical description of the excavations at the Forum: "The workmen employed are usually pensioners on the public bounty, who, instead of being shut up in workhouses, receive a small pay to labor, if it deserve the name, in the open air. They are none of your brawny, square-built men of the pickaxe and barrow—they are a motley race of every age, from the mere boy to the lean and slippered pantaloon, arranged in every variety of costume, most of them preserving some rem-

nants of cast-off finery about their persons. They wear hats, with a certain air that, for all its elegance, provokes you to ridicule; and they handle their spade with as much elegance and taste as they would a loaded rifle. But in one respect they prove themselves to be the legitimate inheritors and possessors of the Forum. They are universally a *gens togata*. Any of them would lose caste, did he ply his work, during the winter, otherwise than in a long cloak, the drapery of which is artificially arranged round his person while engaged in his classical toil. It is true, that their forefathers used on the same spot to gather or gird up their cloaks when about to undertake any thing very laborious. But it must not be supposed that these gentlemen's work can have any claim to this title. It is, on the contrary, the most delicious example of making toil a pleasure that can be imagined. As each workman brings his barrow, to be not filled, but sprinkled with earth from the trenches, he sits down to converse with his friend of the shovel, who, in the quietest way possible, measures him out his just load. When this is obtained, he follows in the track of his immediate predecessor, and forms another link in the processional train. Moving at the slowest conceivable pace, their barrows utter a sympathetic creak at every turn of the wheel, and seem to partake of their masters' antipathy to exertion. Their line never proceeds far without a general stoppage. One of the first on it soon pauses to take rest, or some snuff, and arrests the entire train. Yet not a murmur is heard. As, after many such interruptions, each laborer reaches his destination, it is probably only to assist in forming an immense mount of earth, which in three months must be as quietly conveyed a few hundred yards further. It is altogether a scene of entomology on a gigantic scale—men performing the office of ants, without any of their industry; for, by means of the long black train of workmen that creep along the earth, immense heaps of rubbish are in

time either carried off or made up, and by doing nothing, they really got through a great deal of work."

It would be too long to detail all the charitable institutions for the relief of the poor in their own houses. Amongst these must be mentioned the Society of St. Vincent of Paul. The Holy Father has his almoner, who always resides with him, and accompanies him in his visits to the different parts of the city. This institution has existed since the 7th century—since the pontificate of Conon. Five hundred scudi per month are distributed by the almoner, according to the dispositions of the Pope. The almoner distributes fixed sums to all the poor in the Court of the Vatican on the feasts of Easter and Christmas, and the coronation of the Pope. A fixed sum is also given to those detained in prison. During more prosperous times, before the troubles had arisen in the Papal States, by which the income of the Pope has been so much diminished, the Popes, since the time of Gregory the Great, used to give a dinner every day to twelve poor persons, and served them himself. The dinner has been discontinued, but an equivalent sum of money is given every day to twelve poor persons.

The Pontifical States were the first to establish *Monti di Pieta*, in the beginning of the fifteenth century. Father Barnabas, preaching at Perugia, could not restrain his tears at seeing the large sums of money extorted from the poor people for interest, by the usurers and the Jews. He did not rest until he got the rich to establish a bank, where money was lent to those who were in want—a small interest being made to remunerate those who were employed in it. The establishment of the *Monti di Pieta* was attacked by those who were interested in keeping up the high rate of interest, and several Popes imposed silence on them, under severe censures. One was opened in Rome. Amongst the cardinals who favored this undertaking, was St.

Charles Borromeo. Clement VIII. established it in its present location, near the *Ponte Sisto*, having purchased three palaces for the purpose. The chapel belonging to this building is one of the most beautiful gems in Rome, and is filled with marbles and sculptures. The Monte de Pieta at Rome is distinguished by the establishment of an office, where articles of greater value than four scudi are received, generally consisting of jewelry; and also, supplementary offices are established in different quarters of the city, for the reception of pledges, which do not amount to this value, and are received at all times, especially when the chief office is closed.

There is also another institution worth mentioning—the Confraternity of St. Yves, which undertakes the defence of the poor in any suit in which they are not able to defend themselves. It meets every Sunday in its own oratory, in the church of St. Charles; and, after its private devotions, it returns to its room, where it examines all the causes presented to it. It is composed of a cardinal-protector, a prelate, a member of the Roman magistracy, who is styled the prefect; and the associates are members of the law. The poor who require its aid, address their petitions directly to the cardinal-protector, who remits the cause, together with the necessary certificates, to one of the lawyers of the society. If the case be found a suitable one, the confraternity takes charge of it, and the case is ably defended, for it numbers amongst its members some of the ablest lawyers—amongst whom was Benedict XIV., when he was the advocate Lambertini. The Pontiffs have always encouraged this charitable association, and since Benedict XIV., decorate with the prelaty the lawyer they select for this honor.

But there is another charity for which Rome is remarkable—the care which it takes of the houseless poor. In the hospital of St. Galla, in the 17th century, Mark Anthony Odescalchi, a charitable priest, opened this refuge. He used

to go through the streets, and bring in his carriage (for he was of noble family) all the poor he found wandering about, and placed them in this hospital, which he opened for this purpose. He gathered there from five to six hundred, and used to provide them with supper, and also a bed. He also instructed them in the Christian doctrine. Innocent X., and Don Livio, and Baldassaro Odescalchi, all members of the same family, insured the continuance of this good work. They received them in summer until eight o'clock—in winter, until half-past six o'clock. There are about 224 beds in the five dormitories. Several ecclesiastics are in attendance, and give them every evening some spiritual instruction in the catechism, and the Rosary on alternate days. On every Saturday there is a special instruction respecting the Blessed Virgin. A short retreat is given to them once during each year; and on the feast of St. Galla, twelve poor men are selected by lot, to whom a dinner is given. At St. Louis the same charity is extended to females—St. Galla being appropriated to the men. This latter institution was founded by Father Gallazi, of Florence, at the beginning of last century. The income allows only thirty beds. It consists of two wards and a chapel. They are admitted at the *Ave*. Charitable persons attend to instruct them. In the morning they go to their work. Once a month they receive communion in the chapel.

Such is the care which Rome bestows on the poor, which are nowadays so despised, and so little understood by our modern political economists, and by those who take mere material views of human society. Another provision is also made for those poor widows who are not sufficiently advanced in years to be admitted to the hospitals provided for old people, and of which we have already spoken. There are several of these institutions where these widows live in community, with liberty to go out when they please. One of these, in the *Torre del Grillo*, was founded

by Doctor Joseph Ghislieri, and affords a habitation to six inmates. Another has been opened near the Forum of Trajan, by the Prince Ruspoli, in which each widow occupies a separate apartment. In the *Boschetto* ten widows are lodged in a similar establishment. In the parochial asylum of St. Lorenzo in Lucina, and in the refuge founded by Prince Barberini, in *Sta. Maria in Via*, widows are also lodged. In the latter asylum each widow has two chambers and a kitchen. The care Rome takes of the dying is also such as must commend itself to every pious Christian. When a person has received Extreme Unction from the curate of the parish, the curate leaves the stole on the foot of the bed, to show the dying person is now under the care of the church in an especial manner, and a priest stays by his bed-side until he dies.

There are also confraternities to assist the dying, and who constantly visit the hospitals, and by their prayers endeavor to procure for the dying the grace of a happy death; and at every hour of the day and of the night the members of the order of *St. Camillo de Lellis* are beside the bed of the sick and the dying. *St. Camillo de Lellis* had been a soldier, and, whilst engaged in the wars, had delivered himself to the enjoyment of sensual pleasures; but when he was 25 years old, the grace of God visited him, and he resolved to put on the new man. He desired to join the Capuchins, but an ulcer afflicted him so severely, that he was unable to fulfil his desire. He came to Rome, and was received into the hospital of the Santo Spirito, where he devoted his time to the attendance on the sick, and commenced his studies, to enable him to devote himself more fully to his noble task of assisting them with spiritual instruction. He was afterwards ordained priest, and established the congregation called after him, who, in addition to the usual vows of the religious, take another of never leaving the dying bed of those who are suffering even from the pestilential diseases. The church of the

Madeleine, near the Rotondo, belongs to this order, as also the house adjoining. The church itself is one of the finest in Rome. Its paintings and marbles are of the first order. His body is placed in a gilt urn, under the altar, in the chapel dedicated to him. In the chapel to the right is a miraculous crucifix. In the convent is the room of the saint. There are two large tablets representing his last moments, and also many relics of the saint in this room, which is now converted into a chapel. The novitiate of the order is at the church of SS. Vincent and Anastasius, near the fountain of Trevi. When the patient dies in an hospital, there seems to be a kind of holy rivalry amongst the confraternities, as to which of them should bring the body to the *Campo Santo* to be buried. There is also a confraternity for the burial of those who die in the Campagna. During the season of harvest a great many descend from the mountains of Sabina and the old territory of the Latins and Volsci, to offer their services to the different proprietors of the Campagna; and, as the harvest usually takes place about the latter end of June, many of them suffer much from the great heat, being accustomed to the more bracing air of the mountains. The *Contadini* suffer a great deal from the malaria, and many are almost every day taken ill with the fever. They are sent every day to the hospitals. The Doria family have on each of their farms a carriage for this purpose. Often these poor laborers, suffering from fever, wander away from their friends, and are not discovered until they are dead. A confraternity has been established for the purpose of conveying to the hospitals those who are thus suffering from fever, and also of burying those who should thus die away from their companions. The nature of the Campagna is such, that after the first of May, until November, it is not safe to sleep there during the nights. The monks of St. Paul's, though so near the city, always come into the city and live in the convent of St. Calixtus

during this period. How difficult would it be for the Roman government, even if they had the means to enable them to do so, to carry out the project of some utilitarians, of cultivating the Campagna. The pious confraternity which we have spoken of, has its church in the *Via Giulia*. The association dates back as far as 1551. It is very numerous, and has some persons of noble families amongst its ranks. St. Charles Borromeo was once a member of this confraternity. Their habit consists of a white dress, which they put on them as soon as they hear of any persons dying or being taken ill, and will go from twenty to thirty miles to bring them to Rome. In Rome the confraternities go to the house where the person dies, with their chaplain, often accompanied by the religious orders, and convey the body to the parish church, after the Ave, chanting along the way the prayers for the dead. The body is left in the church during the night. The next morning a high mass and several low masses are celebrated for the repose of the soul. Should the person who dies be too poor to pay the expenses, the curate of the parish, according to the instructions of Benedict XIII., is bound to apply the high mass for this purpose. Such is the charity of Rome for the poor. She is near them when they are born into this world. She takes care of them when they are too young to aid themselves. She succors them in their wants, and during their days of sickness. She assists them in their dying hour; consigns them to their last resting-place, and continues her care for them beyond the grave, by her prayers and by her devotions. Those who love to dwell on the pious remembrances of the ages of faith, will turn with pleasure to Rome, where these practices exist in all their vigor, and in the full bloom of their youth; for the coldness of modern utilitarianism has not killed these pious customs. How little do those travellers know of Rome, Christian and Catholic, who content themselves by merely seeing her obelisks, her

palaces, and her churches! This confraternity, so rich in indulgences and privileges, also extends these to those confraternities which are affiliated to it in all parts of the world. Every evening they go to the hospital of the *Santo Spirito*, and from thence to the Campo Santo, to recite the prayers for the dead. In the different hospitals of the city there are about twenty confraternities, who recite every evening the office for the dead. Many of these confraternities have their own oratories. On the feast of All Souls, and during the octave, in the cemeteries of the Trastevere, St. Savior's, the Consolation, and in the cemeteries of the Janiculum, crowds assemble to join in these prayers, and scenes taken from Scripture are represented in waxwork figures, to excite the devotion of the faithful, and to encourage them to join in this pious exercise. The church of St. Mary in the Campo Santo, called so from St. Helen placing there a quantity of earth, which she brought from Jerusalem, has its paintings—the deposition from the cross, over the high altar, by Caravaggio, and others by Avusa. There are frescoes in another chapel, by Caravaggio, and a beautiful sculpture of a weeping child by Querney. Thus even does Rome honor the habitation of the dead. Nor does she deem it enough to pray once in each year for the dead—she is ever careful in extending her solicitude to the souls of the departed. St. Gaetano di Tiena established in Rome a pious custom, which is still kept up. An hour after the *Ave*, at the first hour of night, as it is called, all the bells in the city ring, when the faithful recite the *De Profundis*. The sound of this bell every evening shows to the pilgrim that Rome, the mother of the faith, is also the mother of charity. This commends her to his affections more than her magnificent monuments and her noblest festivals. There are some other confraternities which deserve also to be noticed. The *Saccoati*, called so from their peculiar dress, which consists of a large brown canvas habit,

which conceals the face. They go about the city at certain times, barefooted, to collect alms for pious purposes. The church of St. Theodore, in the Forum, belongs to them. The cardinals and the Roman princes join in this pious practice; and the object of the dress is to conceal the person who begs, that thus his humility may not be made known. The Confraternity of the Holy Apostles, established in the church of that name, about the year 1564, has for its object the relief of those poor widows who were once in better circumstances, but who, through unforeseen circumstances, have been reduced. The number of members consists of about fourteen, and they distribute every month about sixty scudi in charity.

The Society of Divine Piety, for the relief of families in reduced circumstances, was established in 1679, by a venerable priest of the name of John Stanchi. Several Pontiffs have bestowed their patronage on it, and its affairs have always been prosperous. It consists of secular and regular priests, and the number of members usually amounts to thirty or forty. These persons have divided the city into districts. A visitor and two assistants pay domiciliary visits to those who are in want, and generally relieve them by giving them what they may stand in need of, seldom giving them money. About 2,000 dollars are distributed during the year. On the feast of St. Anne, bread is distributed amongst the poor. All sums of money are given from time to time to those who may be brought to a sudden emergency, without their names being recorded on the books of the confraternity. But we must stop enumerating all the charities of Rome, they are so many and so varied, and they form the life and the glory of Christian Rome. Every institution has its saint, to whom it is dedicated, and its founder was some pious priest or devout Christian. Each confraternity has its banner of a saint, or some scriptural emblem, which is to it its rallying point, and its oratory, where it assembles for its devotional

exercises. In the practising their deeds of charity, their habit conceals their acts of humility, and thus religion sanctifies every thing which is undertaken for the relief of the poor.

In this sketch of the Roman charities, three points must have been evident to the most unobservant reader—the first is, that they were established prior to those in any other of the cities of Europe, which have copied their institutions from those in Rome. For centuries before modern political economists had established their poor laws, faith had shown the Popes how the poor were to be relieved, and thus have they fulfilled in part the ministry of civilization which was intrusted to them. The second point to which I would call attention is the fact of Rome being the most charitable of all the cities of Europe, which shows that it draws its spirit of self-sacrifice from the same source that it draws its faith—from the tomb of the Apostles, and from the tombs of those martyrs, without number, who have shed their blood within its walls. The third point is, that it does not follow the cold calculations of human prudence in the distribution of its alms; that wherever it sees want and suffering, it is ready and willing to alleviate it, without counting the cost. It always assists suffering humanity whenever it beholds it, without allowing any mere human considerations to moderate its zeal. If mere philanthropy would have dictated the charity of Rome, it would have locked up its mendicants, and removed them from its streets, to prevent them importuning the passers-by. Such is the practice in many other countries, and in many large cities, in which no poor or mendicants are to be seen imploring alms. Philanthropy thinks such solicitation a bore, and willingly pays a tax to get rid of it. It has the poor taken away from its eyes, and by doing so, has locked up those springs of charity which dwell in the human heart. But charity which is Christian and Catholic, acts not thus, while it exhorts the poor to work. It will relieve them

if they are not able to work; and it urges them to receive alms in their homes, rather than seek it from those who are passing through the streets. But it proceeds no further—it does not *compel* them to do so, by punishing them for asking alms, and making it a crime to seek to give their wealthier brother an opportunity of doing a good deed. Thus Leo XII., in the commission which he organized in his reign, called *de subsidiis*, permitted those who were really poor to make their choice between soliciting alms in the streets and receiving assistance in their own houses. Those who selected the former are registered, and those only have a right to beg. But in a few years this rule was infringed by the strangers who have come to Rome from all quarters of Italy, and even from France. These have collected in one part of the city, where the strangers generally lodge. They are not to be met with in other parts of the city; and hence the visitor to Rome judges unfairly. He sees the mendicants in the Piazza di Spagna and in the Via Condotti, and concludes that Rome swarms with paupers—whereas, if he goes to the other quarters of the city, he will find none there, or, at least, only one here and there. How different the beggars in Rome act from what you meet with elsewhere!—there is charity even among them. In the evening you will see them distributing their alms to those who have not fared as well as they have themselves; and always for the baiocco which you give them, you will have a prayer in return, or you will be told where the *Quarant'ore* is, or where some devotion is going on in some church or sanctuary. There is the same feeling of kindness and gentleness about them, which there is about the Italian nobleman. But the workhouse system transforms into a crime that which is only a misfortune, and often condemns them to treatment by far harsher, and to dietary far inferior than that to which the prisoner is subjected to for outraging the laws of society, and offending against the law of God. Such

a system never could be tolerated beneath the beautiful sky and the bright rays of an Italian sun. Mr. Villeneuve, who has examined these matters with some degree of accuracy, states that there are fewer mendicants in Rome than in several of the principal cities of France. In Paris those are locked up, whom Rome permits to wander abroad; and, as they are met with in the parts of the city most frequented by the strangers, it makes them take an unjust view of the real state of the poor in Rome. In concluding this very imperfect sketch of the charity of Rome, it must be observed, that the two elements which characterize it must be distinguished—the Christian and the National. In the former point of view, the entire subject is carried out to its fullest extent, such as must commend itself to every person, no matter where he comes from, or in what part of the world he lives. To the other portion some objections may be offered by the stranger, as not being in accordance with his own views, or with his preconceived ideas. But let him remember, this is not a fair way of judging of things. What is adapted for one nation or people, may not be suited for another; and the details and mode of managing an Italian charity, because not fitted for the country to which he belongs, by no means show that it is not the best, and the most suited for the inhabitants of Rome.

CHAPTER XII.

Schools for the Education of the Young.—The Congregation of Studies.—Schools for Secondary Instruction.—Regional Schools in Rome.—Schools for Gratuitous Instruction.—St. Joseph Calasanctina.—Pères Doctrinaires.—Schools for the Instruction of Females.—The Parochial Schools.—Two circumstances connected with the Schools in Rome.—The Confraternity of the Christian Doctrine.—The Emperor of the Christian Doctrine.—Retreats before the First Communion.

ALL the public instruction in the Pontifical States is placed under the Congregation of Studies, which is composed exclusively of cardinals, with a cardinal as prefect of the congregation. Leo XII. gave this congregation very extensive privileges. It has the power of fixing the number of chairs in each university, and determining the programs of the professors' lectures. It approves of the statutes of the colleges. Each nomination of the professors, which is determined by concursus, is approved of by this congregation. It also determines the number of the communal schools, and receives from the bishops of each diocese, every year, an account of each school in the Pontifical States. The bishop is chancellor of the university situated in his diocese, except in the Sapienza, where the Cardinal Camerlingo is the chancellor. The schools for secondary instruction are under the charge of private masters or religious societies. Those under private masters are subject to the visitation and direction of the bishops. Besides these colleges, there is in each diocese a number of *communal* schools—the number being fixed by

the Congregation of Studies, who, by a circular dated the 22d of September, 1826, ordered one to be established in every village of the Pontifical States. The bishops have full power over these, and the deputy appointed by the bishop at the end of each year represents to the bishop the state of the schools. The masters are appointed by concursus for two years, when the municipal council determine if he shall be continued in his office. Should they not approve of him, the reasons will be stated to the bishop, who has the power of suspending him from his office, an appeal being allowed to the Congregation of Studies. All children above five years of age are received into these schools. The bishop appoints a church or chapel, where the children assemble for their religious exercises. All system of mutual instruction is prohibited, and the master is required to be moderate in his infliction of corporal punishment, and never to use reproachful language towards the children, and is allowed to use no other corporal punishment than striking the hand with a strap made of hemp, but without being knotted. Should he strike him on any other part of the body, he is liable to be punished by the proper authorities for so doing. The business of the school must begin with prayer, in which the scholars offer all the actions of the day to God, and ask of Him the assistance of His grace. The hours of school are three hours in the morning, and in the afternoon the same number also. In the city of Rome the schools existed in each region since so early a date, that many historians connect them with the ancient schools instituted by the Senate. The master receives a small contribution from the pupils, and instructs them in Christian doctrine, reading, writing, the elements of the Italian and French languages, arithmetic, and the elements of geography. The number of these has greatly increased since the time of Leo XII. Until the middle of last century, these schools were usually conducted by foreigners—the Romans, proud

of their ancient dignity, thinking it perhaps beneath their dignity to teach ; but now nearly all the teachers are Romans, and ample provision is made for their old age and sickness.

There are also schools for gratuitous instruction, which were opened in the 16th century by Clement VIII. In 1592 Joseph Calasanctius, of whom mention has already been made, came to Rome. He united to the learning of the doctors the humility of the saint and the enthusiasm of St. Ignatius. Though named his theologian by Cardinal Colonna, he became a member of the Confraternity of the Holy Apostles ; and finding, as he went about distributing alms, that many children spent their days wandering through the streets, begging bread, he collected these together in the regionary schools, which, previous to this, could not receive them from some difficulties which had arisen respecting them. In the month of January, 1597, he opened the first gratuitous schools at the church of St. Dorothea, in the Trastevere, as being the quarter that most needed it. The curate of the parish placed two rooms at his disposal. Two other priests joined him, and the schools soon counted their hundreds of pupils. The instruction of poor children being, above all others, a work of charity, he called them the pious schools. He instructed them in reading, writing and arithmetic, and also supplied them with books and other requisites. These schools were soon removed to the Palace Vestri, near St. Andrea delle Valle, where the society of pious priests, as instructors, was established. St. Joseph Calasanctius being appointed the prefect of them, he called them the Congregation of the Pious Schools for the Poor of the Mother of God. Clement VIII. approved of the society, and it became a religious order, with the usual vows, and an additional one to devote themselves to teaching. The hours of instruction are the same as those in the other schools. The children hear mass every day, and on every Sunday they assemble for other devotions, and the

reciting of the office of the Blessed Virgin. Every year, at Easter, they have a retreat. At the termination of the school hours, one of the fathers accompanies the scholars home to the houses of their parents, going in ranks to the parts of the city where they reside. These schools in St. Pantaleon also give a higher teaching than some of the regionary schools.

In 1727 the *Pères Doctrinaires* received from Benedict XIII. the church of Sta. Maria in Monticelli, to carry on the same pious work. Previous to this, in 1702, the religious brethren, called the Christian Brothers, came to Rome to do the same pious work. They opened their first school in the Piazza Barberini—their second near the Trinità de Monti. In 1793, Pius VII. gave them another institution near St. Salvatore in Lauro. Leo XII. gave them four more near the Madonna de Monti, not far from the Quirinal.

The fear of being obliged to enter too much into detail alone prevents the enumerating the many sources of gratuitous instruction offered to the poor children in Rome. The numerous conservatories in Rome seem to indicate the care which Rome takes of young females, and which would leave nothing more to be done for them. But her charity, like her faith, never fails, and she has opened schools for the gratuitous instruction of poor female children. These schools owe their foundation to St. Angela de Merici, who founded schools in Rome, in the year 1537, for this purpose. In the following century, in 1655, the first schools were opened at Rome, on the plan of the pious schools of St. Joseph. Through the liberality of Alexander VII., schools of a similar nature were opened in all the quarters of Rome. The almonry of the Holy Father bears the expense of all these schools. The children are instructed in reading, writing, arithmetic, and industrial works, religious instruction forming the basis of all the instruction given in them. The *Maestre pie operaje* established at Montefiascone, came to Rome under the pon-

tificate of Clement XII. The apostolical almonry supplies the necessary means. The chief schools are at a house in the *Arco Gennasio*, near the church of *St. Lucia*, opposite the *Palazzo Mattei*. The superioress-general resides there, and is elected for three years, and governs the community with the help of three assistants. This also forms the training-school for all the mistresses of Rome. The poor children residing in the district, above five years old, are instructed gratuitously. The classes last for six hours, and the same instruction is afforded them as in the other schools, and they are trained in the ways of religion. Besides being instructed in the catechism, they are taught the dispositions necessary for receiving the sacraments of Penance and the Eucharist, and they are instructed in the Christian virtues and in suitable devotions. They have seven schools in Rome, in which more than 1,000 children are instructed. Besides these establishments, there are the parochial schools, which also instruct the young children. The ladies of the Sacred Heart have similar schools at the Trinità de Monti, and at St. Rufina in the Trastevere. The sisters *Du Divin Amour* also give elementary instruction to poor children; and "the pious mistresses" at the Gesu give instruction to the children of the higher classes.

At beholding these establishments, two circumstances will strike the most unobserving person. The first is, that at the beginning of the 16th century, when Protestantism was charging Rome with a desire to keep the people in ignorance, Rome opened gratuitously for the people the first public schools of Europe. She fears not the light, though the Protestants would say she does. She even teaches her children to read the Bible, and the first translation of it in the vulgar tongue appeared in Italy; and though three centuries have elapsed since she first established schools for the instruction of the young, she has not relaxed her efforts. No other capital in Europe can compete with her in the pro-

visions which she has made for the instruction of the young. For a population of 170,000 souls, there are 374 schools, under the direction of 484 masters, and containing in them 11,000 children. Besides these, there are regionary schools, which are 65 in number. Several asylums have been opened, new parish schools have been established, and five or six institutions have been founded, including those reformatories opened at St. Bibiana and at St. Alexis, by the congregations which have been imported from Belgium, by Mgr. Meraude, for this purpose. There are other schools also formed, called *abusives*, because they are not under any special regulations, and these have at least 20 teachers and 300 pupils.

So far is Rome from deserving the charge of keeping her people in ignorance, that she does all in her power to give them instruction. There is another confraternity connected with the public instruction in Rome, of which mention must be made before concluding this chapter—it is the Confraternity of the Christian Doctrine. It was established by Marco Lussani, a Milanese, in 1567, who, coming to Rome, devoted himself to the teaching of children. Many pious ecclesiastics were desirous of joining him in his good work. Amongst these a confraternity was formed, on which Benedict XIV., and before him Pius V., bestowed many favors. A concursus is held amongst the scholars the second Sunday after Easter, and the dispute, which is public after the form of schools, is sustained by two children sent from each parish, in the presence of their superiors and a large number of people. The children question and answer each other in their turn, and the child who cannot find any person to reply to the questions which he proposes, is called the emperor, and the four who approach nearest are called his court. When the emperor is proclaimed, he is placed on a throne and crowned with laurels. A sceptre is put in his hand, and he is decorated with a cross. He is brought home in a carriage, his court accompanying.

him, where a throne also is erected for him, and he receives the felicitations of his friends. During the following days he goes, with some members of the confraternity, to visit some of the principal people in Rome—amongst these, the Holy Father—all of whom receive his visit with the greatest kindness. His reign lasts for one year, when a new emperor is named. This confraternity establishes its influence in every parish of the city, by its members, who are every Sunday engaged in teaching the Christian doctrine. There are also establishments in Rome, where the children make their retreats before receiving their first communion. They usually spend eight days in these institutions, and receive there all the necessary instruction. A holy priest, named Micchelini, established one of these institutions near the church of St. Lucia, in the Trastevere. He commenced with small beginnings—collected together a few children, to instruct them every Sunday. The number soon increased; and when they stayed to hear mass, and frequented the sacraments, he gave them a slight recompense. He soon was enabled to receive 24 of these, to prepare them for their first communion. Soon they were enabled to admit a greater number, and to multiply the retreats during the year, and even to clothe some of those poor children that were sent to them. What the good priest Micchelini was enabled to effect in the Trastevere, a pious layman, named Diotavelli, accomplished in the other part of the city. Having obtained a convent that was unoccupied on the Esquiline, not far from St. Mary Major's, he opened it for giving retreats to children previous to their first communion. Similar establishments have been formed at St. Galla and St. Laurence in Pane Perna, and at the convent of the Divine Love, near St. Mary Major's. Thus is it ever at Rome—new works of charity are always developing themselves; for Rome, like her Divine Master, is never weary of doing good.

CHAPTER XLII.

State of Religion in Rome.—Strangers know but little of this.—Devotions during Lent.—The Stations at the Churches.—Catechetical Instructions.—Retreats during Lent for the Ecclesiastics, the Laity, the Soldiers.—Retreats for Females.—Devotions on Sundays.—Festivals during the Week.—How they are Celebrated.—Novenas.—The Month of May.—The Diario.—Pictures of the Madonna.—The Night Oratories.—Night Schools.—The Caravita.—The Devotions.—The Congregation *des Dames*.—Congregations connected with the Caravita.—The Night Schools.—Parishes in Rome.—How the Parochial Work is done.—Communion of the Sick.—Devotions of the Quarant'ore.—Confraternity of the Blessed Sacrament.—Other Associations.—Devotions to the Blessed Virgin.—Festival of Corpus Christi, and its Octave Procession at St. Peter's.—Processions through the City.—Te Deums and Novenas in Rome.—Octave of all Souls.—Special Devotions on each Day of the Week, and Instructions.—The Association of St. Aloysius.—The Pericolanti.—Result of the Religious Instruction in Rome.—Crime, Insanity, Piety in Rome.

To see the real state of religion in Rome is a difficult task, for religion is ever retiring, and does not show itself abroad in the world. The stranger, and the visitor to a city for a few months, is not able to see the under current which pervades society, nor can he judge of the number of persons who are really living for another world, and not for this. He may meet with some persons who overcharge him, and who, thinking that as a foreigner, and having plenty of money, he is a good subject for making something out of, will consequently demand for an article more than the object is really worth. But it would not, however, be a fair conclusion to draw from this circumstance, that all the Romans are swindlers, and care nothing about religion. The Romans that the stranger meets with, are those who are generally not the most respect-

able members of the community; for it is difficult for a stranger to gain admission to Roman society. Yet, if the stranger will but judge, with any spirit of fairness, of the state of religion in Rome, from the preparations that are made for celebrating Easter, he must conclude that much is done in Rome for the cause of religion during the Lent. Sixty preachers, and often more than this number, are occupied in the different churches and communities, in preaching the Lent sermons. All theatres are closed, and only the churches, the oratories, and the houses of retreat are open. The stations are also means for increasing devotion. These date back to a very early origin—to the times of St. Victor or St. Zephyrinus. St. Gregory the Great regulated the days of this devotion, and the sanctuaries in which they were to be held. The name seems to be borrowed from the military practice of calling the hour and the place in which the soldiers mounted guard by this name. The Christians called their assemblies at the tombs of the martyrs, stations, as emblematical of their profession, and of their duty to be always on the watch. In early times, the people were wont to assemble in the church most remote from the place in which the station was held, and, being joined by the Pope and the clergy, they went there in procession. The Holy Father usually pronounced a homily on the occasion, and celebrated the holy mysteries. These public assemblies fell into disuse at the Popes going to reside at Avignon, when the papal chapels were substituted for them. But the stations are still kept up, and during the last few years have been better attended. On this occasion, the church in which the station is held, is dressed out in all its festive pomp. Its altars are decorated—its reliquaries and other treasures are open for the adoration of the faithful, and indulgences are attached to the visiting the churches on those days, with the proper dispositions. Besides these sermons and devotions, which are car-

ried on during the entire of the Lent, there are catechetical instructions given in the parish churches and in the oratories preparatory to the Easter communion. These were established in 1755, by Benedict XIV., and they are in general well attended by the adults of both sexes. Masters are desired to send their servants, and all the *caffés* and shops are closed, that they may have no excuse in not doing so during the time of the lectures. They begin on the fourth Sunday in Lent, and the instruction lasts for about three quarters of an hour, when the Rosary is recited, and it concludes with benediction. Retreats are also given in the convent of the Passionists and the Franciscans on the Palatine, and also at St. Eusebius, by the Jesuits. Ecclesiastics generally go to St. Eusebius—the laity are received at the other convents. At St. Lucia in Trastevere the poor, and the soldiers, and the mechanics are received gratuitously, to make their retreats there. Each college has usually its own spiritual exercises during the Lent. In 1819, Mgr. Pialto established on the Janiculum a house of retreat for the nobles and officers of the garrison, which has been much frequented. Females of the highest, as well as of the lowest classes of society, generally make a retreat during the Lent. They go in great numbers to the convent of the Bambino Gesù, near the Esquiline, to the *Divino Amore*, which belongs to the Augustinian nuns, whose chief care seems to be in receiving those who desire to go on retreat; and at the Trinità de' Monti and at the novitiate of the Sacred Heart, in the Villa Lante. All these retreats are usually conducted by those of the religious orders who are well known for the benefits which have arisen from their instructions. The most careless must allow that this is a most holy way of preparing for the solemnities of Easter, and for the beautiful ceremonies of Holy Week. In other cities, Lent may make no change in the appearance of things; but at Rome, it shows itself in the general sorrow.

for sin which seems manifested everywhere, and in the desire for making a good retreat. The solemn preparation which Rome employs in preparing her children to receive their first communion, and desires them afterwards to practise before they make their paschal communion, she endeavors to perpetuate constantly, by affording to her children varied and most effectual means of perseverance during the year. In conformity with the decree of the Council of Trent, the curates explain the Gospel at the parochial mass every Sunday, and in the evening, in churches appointed for the purpose, the Gospel is explained to the people by the best preachers. A sermon is preached at the Gesu, at the Ara Coeli, at the Santi Apostoli, at 4 o'clock, which is generally attended by a great number of persons. In the churches and oratories of the numerous confraternities, after the reciting of the office of the Blessed Virgin, or of the office of the dead, instruction is given to the members, which the Italians call a *servorino*, and then follows the mass. In the evening, at the church of the Minerva, they recite the Rosary, and after this a sermon is preached. Sermons are also preached in the other churches. During each month a mission is held in different parts of the city. This work is intrusted to the Jesuit fathers, who perform their mission well, and make a great number of conversions. In the churches of the religious and in the conservatories, special instructions are given to the young people on every Sunday and on holidays; and, as night draws nigh, you will see the sailors going to the church of Sta. Maria in Capella, where the Confraternity of St. Paul assembles the poor people and the sailors, and catechize them, hear their confessions, and prepare them for a worthy reception of the sacraments. But during every week there are festivals occurring, which are celebrated with the greatest possible solemnity in the church which is dedicated to the saint. The first vespers, the high mass, and the second vespers, are cele-

brated by a bishop, and the music is such as can be met with only in Rome—the choir consisting generally of members of the choir of St. Peter's, and of the Pope's choir. The number of persons that attend these is surprising, and the number of communions in the church, at the altar of the saint, is really edifying. Only those who have had the privilege and happiness of attending those feasts year after year, can really know the blessings and privileges which they shower down on the soul. A novena is celebrated in the principal churches before all the chief festivals, and these are also well attended. During the month of May, devotions and instructions occur in every community, and in several of the churches, so that each part of the city has an opportunity of celebrating this month in a manner worthy of her to whom it is especially consecrated. On certain days the Way of the Cross is performed in the Coliseum, where a friar preaches to those who are about to join in this holy exercise. But every day is to the Roman a day of devotion. Very few allow a day to pass without hearing mass in the morning, and paying a visit to the Blessed Sacrament in the afternoon. To enumerate all these devotions, would indeed require a volume in itself. The little almanac, called the *diario*, contains a list of these devotions, and also of the special devotions and festivals which are held on each day of the year. Rome is, indeed, the mother of devotion. Religion seems to be there the business of one's life, and this forms the usual topic of conversation. How different are things in Rome, in this respect, from what they are in the other cities of the world! Each day, each season presents to the Roman some new object of devotion, some means for procuring new supplies of grace from heaven. In almost every street there is some picture of the Blessed Virgin, honored by the devotion of the faithful—a little chapel has been built over it. There the passer-by stops in to say a pious prayer, on his way to his business; and every evening

you will find these crowded with persons joining together in their devotions. You will seldom enter a church, without finding some persons there making their devotions, and the special devotions in the several churches are crowded by the pious Romans. During the year after the definition of the Immaculate Conception, there was one continual succession of festivals in honor of this definition, and then all Rome seemed to unite in honoring with their richest devotions the Queen of Heaven. The churches in Rome are closed each day at the *Ave*, which takes place half an hour after sunset. Then nearly every person goes to their homes. After this hour no religious are seen in the streets, but those ecclesiastics whose business or duty may require them to go out after the *Ave*. As many of the men who are engaged in trades, and in their daily business, may not have opportunities of attending the churches during the day, nocturnal oratories have been opened in different parts of the city, where devotions and religious instruction take place, and are in general well attended. Schools also have been opened in different parts of the city, where instruction is given to those who cannot attend the schools during the day. In 1795, Cardinal Antonelli established four of these. Others have since been established in all parts of the city. It will be sufficient to describe the one held in the *Caravita*, near the Roman college, as this is the oldest and most celebrated of all the oratories which are held in the evening. Nicholas Promontorio, a young novice of the Jesuits, following the custom of the novices, went to preach in the public places of the city. He was thus engaged during the year 1606, when his eloquence and his piety brought a great many to attend his sermons. These he induced to go to their duties, and on the last Sunday of the month they received communion in the church adjoining the piazza in which he gave his instructions. A chapel of the Roman college was soon appropriated

for this purpose. Father Caravita succeeded him as director of the city mission, and as president of this oratory. He was enabled to collect funds to build the chapel, which is now called the *Caravita*. He assigned three patrons to it—the Holy Trinity, St. Mary *della pietà*, and St. Ignatius. The oratory opens every evening at the *Ave*, and the exercises are conducted in the following manner: They begin with prayers, followed by an instruction from the director, after which the *Salve Regina* is sung. When this is concluded, the Blessed Sacrament is exposed. All kneel, and a *ferrovino* is pronounced, the object of which is to excite contrition, and benediction is then given. On Tuesdays, Fridays and Saturdays, those who please give themselves the discipline. During these devotions there are confessors in the confessionals, ready to hear all penitents. At the conclusion of the devotions, some members of the confraternity begin the Rosary, which they recite through the streets, and then finish their devotions before some favorite picture of the Madonna. On all festivals of obligation, it is also open for the members who attend there. They first make a meditation of half an hour; after this they recite the office of the Blessed Virgin and hear mass, a short instruction preceding it. On the first Sunday of each month there is a general communion. The annual retreat takes place at the close of the year. During certain periods of the year, the Caravita is appropriated to the congregation *Des Dames*, which was founded in 1707. The members of this congregation come to the oratory once in each month, to make the retreat of the *Bona Mors*; and during Passion Week they make a retreat of eight days—and also a triduum previous to the feast of the Assumption. There are also two other congregations, who at different times make their devotions in the chapel of the Caravita. These different congregations are, in reality, city missionaries. They go in their turn to visit the sick in the different hospitals, and bring

them both spiritual and temporal consolation. The four confraternities of men, of which this chapel forms the centre, spend much time in going amongst the poor and the neglected members of the community, and giving them instructions. Much good arises from these visits, and many conversions are constantly taking place. Thus, not merely in the general practices of religion, but even in the details, Rome is the model of all other countries. The visitor, or the traveller for pleasure, knows nothing about these; and he hastily concludes, from the bad specimens of the Roman population which he meets with about the hotels and the diligence office, that there is not much religion in Rome. The night schools, already spoken of, contain more than 1,000 pupils in them. Several ecclesiastics and laymen devote themselves to this pious work, and endeavor to make these young men good Christians and faithful citizens. The curates of the different parishes take the greatest interest in them; and a society is formed, who collect the necessary funds for the defraying the expenses which these institutions require to maintain them.

From the sketch given of the means taken to bring home religion to every house, and of the provisions made for teaching the young children, and preparing them for first communion, it would appear that the great assistance given to the parochial clergy renders their duty one which they most gladly enter on with joy, as they know the number of willing laborers they have in this great work. Rome is divided into about 70 parishes, and the system of parochial duty is carefully attended to. The curate, or his vicar, remains a certain number of hours every day in the room adjoining the sacristy, which is called the *parochietta*, where he receives the calls of all who come to him, and who desire to state their wants to him. At each side of his desk are two boxes, with divisions in them, in which are placed cards, containing the names of every family in the parish, the place of their abode,

the names of the members of the family, and of the children, with columns opposite each, in which their age is stated, and also whether they have been confirmed, and whether they have made their first communion. When a family leaves the parish, the card is transferred to the other box, and a new card, containing all the particulars of the family who has succeeded them, inserted in its stead. At Easter and Pentecost, there is a general communion of the sick, and the curate goes, attended with the confraternity, and with deacon and sub-deacon, to communicate all who require it. It is, indeed, a beautiful sight to see this solemn procession, with torches, going through the streets. All the people kneel as the Blessed Eucharist passes; and whilst the priest is giving communion to the sick person, the confraternity remain below, reciting prayers for him. So also is it on ordinary occasions: the Blessed Sacrament is always brought to the sick person, with lights, the confraternity always accompanying it. As the sound of the bell is heard, it is indeed a touching sight to see all kneel as the priest, with his attendants, passes along, reciting hymns and psalms. There is in all this a reality, which shows that the love which the Romans have for *Gesu Sacramentato* is an abiding one. The devotions of the *Quarant'ore* are also conducted at Rome with the greatest fervor. From the first day of the ecclesiastical year to the last, the Blessed Sacrament remains exposed on the altar both day and night. This beautiful devotion dates as far back as the middle of the 16th century. It was first established by the Confraternity of the Dead, in the church of St. Lorenzo in Damaso. St. Philip Neri did much to the increase of this devotion in Rome, and since then it has become constant through the city. On the first day of the ecclesiastical year (the first Sunday in Advent), mass is celebrated in the Sistine chapel, before the Holy Father. After the mass, the Blessed Sacrament is carried in procession to the Pauline

chapel by the Pope, through the Sala Regia. The solemn exposition took place, in 1854, in St. Peter's. So many bishops and cardinals were then present in Rome, to attend the definition of the Immaculate Conception, that one of the noblest processions was formed to honor *Gesu Sacramentato*, and the Blessed Sacrament was exposed on the high altar of St. Peter's. The Blessed Sacrament remains exposed until Tuesday morning, when the *Quarant'ore* is commenced in the church of St. John Lateran. It then goes through other basilicas in the city, and those other churches which are designated by the cardinal-vicar for this purpose, in a list which is published before Advent Sunday. This regulates it to Pentecost, when another is published, which regulates the *Quarant'ore* until Advent Sunday—thus during the entire year it has made the round of the city. The Blessed Sacrament is exposed on the high altars of the churches, except in the basilicas, where usually some lateral chapel is used for the purpose. The statue or painting over the altar is covered, and the walls are ornamented with drapery—the windows are darkened. On the altar twenty lights are kept burning both day and night. One or two priests are constantly in adoration before the Blessed Sacrament, and every one passing before it kneels on both knees. At the striking of the clock, the bell of the church is rung, that the faithful may be kept in mind of the solemn exposition that thus takes place. The exposition in each church usually takes place about noon, with mass, and a solemn procession of the Blessed Sacrament in front of the church, so that at the time that the solemn exposition of the Blessed Sacrament begins in one church, it is taken down in another with the same ceremonies. The churches are opened during the day, from five in the morning until ten at night. At the *Ave* the bells are rung, and all the lights on the altar are lighted sometimes. These amount to hundreds. This solemn illumination continues until the

first hour of night, as the first hour after the *Ave* is called, when the bells ring for the *De Profundis*. During the time of the exposition of the Blessed Sacrament, preaching is strictly prohibited in Rome. All is still and silent; no mass is allowed to be celebrated on the altar on which the Blessed Sacrament is exposed, except the mass for the deposition, and communion is not allowed to be given at the altar, that there may be no occasion for any, even material irreverence by those who go away, turning their backs on the Blessed Sacrament, so careful is Rome of the honor due to her Divine Master. After the church is closed, the members of the Confraternity of the Blessed Sacrament arrive in one of the papal carriages, and continue the watch during the night, the first party being relieved by another, who come at one o'clock in the morning, and continue the watch until the church is opened. They recite the office of the Blessed Sacrament, and other devotions, and thus during the entire night these solemn devotions are carried on. Who can tell how many blessings these prayers bring down on Rome and on the universal church? The voice of prayer and thanksgiving is thus constantly ascending before the throne of grace, during the stillness of the night. There is a solemnity thrown round these devotions which we cannot meet with elsewhere. All seems hushed. No voice is heard, but that of prayer. All is darkness, save the altar, and around Him who is enthroned on it. About you are the memorials of the dead—some of those saints and martyrs. There is, indeed, every thing there to make one believe this is the gate of heaven. But one person, besides the members of the confraternity, will be in the church—a man who for years has made it his practice to sit up in the church where the Blessed Sacrament is exposed. Every night he might be seen taking up his station in the church, where he remained until the morning, when, after hearing mass, he returned to his home. During the last year he has been called to his

eternal home, where now he is permitted to see, face to face, Him whom he so long worshipped under the veil when on earth. The Confraternity of the Blessed Sacrament, who thus watch in turns during the night, is composed of the clergy and laity in Rome, most eminent for their piety; and, living in all parts of the city, a carriage belonging to the pontifical household calls for them a little before nine o'clock at their homes, and conveys them to the church. The number that usually comes is at least four, accompanied by a priest. All know the office of the Blessed Sacrament, which they repeat. It is astonishing how well the Romans are acquainted with the Psalms, and the Litanies of the Saints and the Blessed Virgin. They know no other Litanies but those two, and use none other in their devotions. They are also familiar with the hymns connected with the different offices. Before the benediction at these novenas, which so constantly take place in the different churches in the city, the priest need only intone the Litany and the *tantum ergo*, when all the congregation join, and no choir is needed to lead their devotions. All these devotions to the Blessed Sacrament, or, as the Italian more fully expresses it, to *Gesu Sacramentato*, produce the most wonderful effect. The hardest heart becomes softened under its all-powerful influence. How often do the members of the confraternity make amongst themselves a pious exchange of prayers in behalf of the souls in which they feel a deep interest! Often the devotions and the communions of the members are asked for the conversion of some sinner, and the effect produced by such means is really wonderful. But this exposition of the Blessed Sacrament is not the only devotion which exists in Rome, and which is calculated to bring down graces on the church, and to avert the anger of God, who must be justly displeased with the wickedness which is committed in the world. The great number of associations must be mentioned which have

been formed to honor the Holy Trinity, the Word made flesh, the precious blood, and the Queen of Mercy. Frequent prayers, abundant alms, and different kinds of mortifications are the means by which the members of this pious confraternity accomplish their useful mission. Amongst these institutions, there is one which deserves to be mentioned. In other countries we have insurance societies, in which persons insure their property against fire, against hail, and against shipwreck. All these, no doubt, are useful; but it would seem that a society which would seek to change the visitations of God into visits of mercy from Him, and to avert His anger from us, would be still more useful. Such an association exists in Rome, and the members are engaged in constant prayer for this purpose. Nor is the devotion to the Blessed Virgin forgotten in Rome. After the devotion to the Blessed Sacrament, this seems to occupy the next place. Volumes would not suffice to show the tender devotion of the Romans to the Queen of Heaven. In every street, and in many places on every house, pilgrims behold an image of the Blessed Virgin. These are surrounded by ornaments, and the respect which the passers-by pay them, are sufficient testimonies of the piety of Rome. At the corners of the streets there are several little chapels, where those who dwell around constantly burn, at their own expense, candles and lamps. In these oratories you will see, at almost every hour of the day, some persons engaged in prayer. There are in Rome 66 churches dedicated to the Blessed Virgin, under the different titles by which the Catholic world honors the Mother of God. Almost every day some pious exercises are performed in these, consisting of the reciting of the Litany, novenas and triduum. All the principal festivals of the Blessed Virgin are days of obligation in Rome, and are celebrated with the greatest devotion. Many persons prepare themselves for these festivals by going on retreats; others

by holding triduums or novenas; others observe the vigil of her feasts as fast-days. There is also a public celebration of an event which has been proclaimed by the unanimous voice of the Catholic world, as having been accomplished through the intercession of the Blessed Virgin—the deliverance of Vienna by Sobieski, in 1684. A confraternity, erected by Innocent XI., has continually since that period, every year, on the anniversary of its foundation, assembled in the church dedicated to the name of Mary, in the forum of Trajan, and gone in procession to the church of Sta. Maria della Vittoria, to return thanks for this deliverance. As the confraternity passes the Quirinal, it receives the blessing of the Holy Father, should he be in his residence there. The idea that has been given respecting the devotion to the Blessed Sacrament, would be incomplete unless some description be given of the festival of Corpus Christi and its octave. The origin of this festival is well known to every Catholic; and it seems as if by the institution of this festival that God prepared his church for the assaults of heresy and unbelief which succeeding ages were to hurl against the doctrine of the Real Presence. On this day one of the most beautiful processions takes place in Rome that it is possible to witness. Nothing equal to it can be met with in any other part of the world. The entire of the piazza of St. Peter's, from the colonnade on each side, is covered over with boards, and seats are placed for the spectators on each side. Before eight o'clock all the religious orders and the different colleges assemble in the Vatican, and all the military in the city are also drawn out near the colonnade that adjoins the *Scala Regia*. The Pope says a low mass in the Sistine chapel, and the procession begins to move round the piazza of St. Peter's. It is impossible to convey an idea of the picturesque effect of this procession—all the religious orders walking in procession, each preceded by their cross, and every person in the procession bear-

ing a lighted torch. After these come the bishops and abbots in copes; and after these the cardinals, each vested in the most splendid vestments of their order. Then the officers of the household, followed by the Holy Father, who is kneeling on the *sedes gestatoria*, which is carried by the usual attendants. Over his head is a baldachino, which is supported by the members of the different colleges, who bear it in turns for a short portion of the way. Then follow the military and the general officers, each regiment preceded by its band, playing appropriate music. The procession then enters St. Peter's, near which the military file off, and the Holy Father gives solemn benediction at the high altar. It is indeed a solemn sight to see the Holy Father kneeling during the entire of this procession, and holding in his hands the Ostensory. As he passes, all kneel in solemn adoration, and every thing around is hushed in prayer. The entire procession takes nearly an hour completing the circuit of the piazza. During every evening of the week, there is a procession in some part of the city, where the different confraternities attend, and every house along the way being decorated with beautiful hangings, due honor and respect is paid to the Real Presence. In different parts of the procession altars are erected, where benediction is given to the faithful. Sometimes a church belonging to a convent is visited, and benediction is given to the pious nuns. All the way is strewn with green leaves, and there are two little children scattering rose leaves before the procession as it advances. These processions are attended by the different confraternities, bearing their banners and emblems. The weather is usually fine during the octave; and on the evening of the octave day the Cardinals and the Holy Father attend at St. Peter's, where the Blessed Sacrament has been exposed. During the afternoon, the Blessed Sacrament is carried in procession around part of the piazza of St. Peter's—the Holy Father and the Cardinals being

attired in their usual habits—by the vicar of the archpriest of St. Peter's, who is a bishop and a canon. There are at the same time processions in different churches of the city, and thus the solemnity of the week is closed.

The holiness and the devotion of the people who attend these processions, can only be judged of by those who have had the happiness and privilege to have been present at them. It is calculated that there are at Rome 85 public novenas and 75 solemn triduums. The faith of the people finds its life in these external acts of piety. Those pilgrimages, those festivals, those confraternities, and those processions keep up the life of religion, and give it a power which it has not in those countries where these have been suppressed. During the octave of All Souls, this piety seems redoubled. All the confraternities in the different churches seem occupied with this holy work of praying for the souls in purgatory. Abundant alms are given for the purpose of having the holy sacrifice offered up in their behalf. In several of the churches there are devotions and instructions during the octave, and the *Via Crucis* is performed in the Coliseum, and in several other places. Besides these public devotions already spoken of, each day of the week brings with it its own particular offering. On Sunday the Blessed Sacrament is exposed in twenty different churches. At the Holy Angels and at St. Mary's *du Suffrage*, it is exposed for the purpose of obtaining a happy death; in the others, for the purpose of obtaining faith, submission, and spiritual and temporal blessings, and, above all, patience, which enables us to endure the trials and sufferings which may come upon us in our pilgrimage through life. On Monday it is exposed for the souls in purgatory, at the Santi Apostoli, at the Ara Cœli, at St. Anthony of the Portuguese, at St. Andrea delle Valle, and in other churches. An indulgence is granted to those who come to the church and join in this pious devotion. On Tuesday the devotions

are to assist us in our weakness, and to call to our aid the saints in heaven. St. Anne, the mother of the Blessed Virgin, and St. Anthony of Padua, the guardian of our temporal interests, are especially invoked. The Blessed Sacrament is exposed in their churches, at St. Andrea delle Fratte, and in seven other churches. On Wednesday the fathers of families are assembled round the feet of St. Joseph, their admirable model, and the Blessed Sacrament is exposed in the church of St. Joseph *alla lungara*, and in the chapel at the Rotondo, which is dedicated to him, and in nine other churches. On Thursday our Lord himself calls to Him all who suffer and all who weep. The Blessed Sacrament is exposed in the churches of St. Nicholas in Carcere, Sta. Maria in Campo Carlo, and in several others. On Friday our Lord's sufferings are commemorated. Nor are those of the Blessed Virgin, as she stood at the foot of the cross, forgotten. The Blessed Sacrament is exposed in several churches, and the Rosary of the Seven Dolors is recited in the churches of Sta. Maria in Via, St. Tomaso in Parione, and in many others. At St. Andrea delle Fratte, and at St. Carlo ai Catanari, devotions are offered to the Sacred Heart. At the Gesu the devotions are offered up for a happy death. The pious confraternity of the Gonfalone supplicate on this day the deliverance of slaves who are in the hands of the infidels. At Sta. Maria in Monticelli, prayers are offered up for those in the last agonies of death. In the oratory of the Crucifix, in the Via di St. Isodoro, prayers are offered up for the conversion of sinners, especially for those who are in the agonies of death. At the Coliseum, and in other parts of the city, the pious are engaged in performing the *Via Crucis*, and in St. Peter's, in the chapel of the *Pieta*, where the beautiful sculpture of Michael Angelo is placed over the altar, the *Vexilla Regis* is beautifully sung. On Saturday all seems joyous in Rome, for it is the day of Mary, and all the images of the Blessed :

Virgin, especially those which are to be found in the different shops, are illuminated. Devotions to the Blessed Virgin are performed in several churches. In St. John of the Florentines, mass is offered up to invoke the intercession of the Blessed Virgin, in delivering us from dangers. In the evening, the Litany of the Blessed Virgin is chanted in many of the churches which are dedicated to her. In St. Mary Major's, in the Borghese chapel, the image of the madonna is uncovered, and the litanies are sung by the choir, all the chaplains and many others attending there to join in this devotion. Nor are the Jews forgotten. Every Saturday evening there is instruction for them in the church of St. Angelo della Pescheria. The pulpit is usually occupied by a Dominican, who is a good Hebrew scholar, and who understands the objections of the Jews to Christianity. He usually explains the Old Testament, and the prophecies which refer to the Messiah, and shows their fulfilment in our Saviour. Many conversions, more numerous than ever during those last years, are the result of these lectures, which were established by Gregory XIII. On the portico of the church, near the *Ponte di Quattro Capi*, opposite the entrance to the Ghetto, is a large Crucifix, on each side of which are engraven in large characters, both in Hebrew and Latin, these words of the prophet: "I have spread forth my hands all the day to an unbelieving people." As the Jew leaves the *Ghetto*, he beholds those words of our Lord; and many remember they are addressed to them, and "remember themselves and turn to the Lord."

There are two confraternities which deserve a short description, and with these we shall conclude this description of the pious works of Rome. One of these is the association of the patron of the student, St. Aloysius. Under his patronage an association has been formed, which every Sunday assembles in the gardens of the *Cerchi*, for instruction and for

creation. On the six Sundays before the festival of the saint, they have special devotions preparatory to this solemnity, on which they join with the rest in receiving communion, at the church of the Roman College, before the altar of the saint. To them belongs the privilege of bringing to the altar of the saint those letters which have already been mentioned, and which are written by nearly all the students in Rome. On a day appointed for the purpose, they assemble in the garden, and a beautiful altar is erected in the centre of it, on which is placed a brazier, with coals. All stand round in a circle. An orchestra is erected, in which is stationed a band, playing appropriate pieces of music. Hymns in honor of the saint are then sung. The letters are placed on the brazier, and they are consumed, in the midst of clouds of incense and perfumes, the music playing its most devout strains, and the youthful assembly all joining in the loudest applause. This day is often remembered in the course of their studies; and the prayers which they have addressed to heaven, and their pious devotions, recall them to a sense of their duty, when they might be tempted to err. The Roman children are trained amidst these innocent recreations, to find pleasure in their studies, and to walk in the paths of piety and virtue. The other institution is called the *Pericolanti*. When the curate of a parish finds any young female who is placed in a dangerous position, where she may be likely to stray from the paths of virtue, he is bound to give notice to the superiors of this association, who have established an asylum, where she is received until the danger is past, and can again return to her friends. This association was founded by *Donna Giovanna*, and was an object of paternal solicitude to *Pope Sixtus VI.* Such is a brief and very imperfect account of the religious institutions of Rome, and the means taken to instruct the inhabitants, and to train them in the habits of religion. Notwithstanding the statements of interested parties,

the results of this mode of religious training may be seen by comparing the statistics of crime in Rome with those of the other large cities of Europe, and the difference will be found to vary much in favor of Rome. Only two of these statistical tables will be specified. In Paris and London, infanticide seems to be the order of the day. In Rome it is scarcely known. In Paris, the suicides amount every year to between four and five hundred. In London the number is still greater; whilst in Rome, during the last 25 years, there have been but eleven cases of suicide, four of which were committed by persons who were suffering from paroxysms of fevers. In Paris it is common to see men die like brutes, and refuse the ministrations of the ministers of God. In Rome such a case is rare, and but seldom occurs. In Paris the proportion of cases of insanity is about 25 in every 100. In London the proportion is still greater. In Rome, notwithstanding the heat of the climate, and the natural warmth of temperament, it does not amount to more than six per cent. But if we judge of those who go on to perfection, and who practise acts of mortification and piety, Rome would far excel in number either of the above-named cities. When the Romans fall into sins, or commit those deeds by which they outrage the law of God and man, they know how to repent of these and do penance, and turn themselves again to God, and to make their peace with Him. This is one peculiarity of Rome; for that it has amongst its inhabitants many bad members, cannot be denied. It would be absurd to suppose they are all saints. However, it must be allowed, that these bad men know how to return to the paths of rectitude, and generally avail themselves of this knowledge. Another fact also must be conceded. On taking a calm review of those public charities of Rome, it must be allowed that Rome is, above all others, a holy city, and retains after 18 centuries the faith and the holiness of the first preachers of Christianity,

who planted there the standard of the cross, and watered it with their own blood. That these late disturbances have done much evil, cannot be denied ; for no city can be subject to the lawless government of a hired band, without suffering more or less from the evil effects of it. The network of secret societies which have overspread the south of France and Italy, have also tended to increase those evils. But Rome is slowly recovering from the effects of these, and will again resume its ancient piety, should the pressure from without stop, and those bad examples which are so constantly imported there from other countries cease to exert their baneful influence, and permit the people of Rome to live in peace, under the benign influence of a paternal government.

CHAPTER XLIII.

The Prisons.—Moral Influence.—The Penitentiary System.—Chaplaina.—Retreats.—Paschal Communion.—Confraternity of St. Jerome della Carita.—Prison in the Via Julia.—Penitentiary for Young Children.—Confraternity of the *Pieta dei Prigionieri*.—Penitentiary of St. Michael.—Means used to bring the Convict to the Sacraments.—Confraternity of St. Giovanni Decollato.—Delay of the Execution.—Conduct of the Crowd.—Church of *St. Giovanni Decollato*.—Republic of 1848.—Murder of Count Rossi.—Effects of Secret Societies.

It has been attempted hitherto to give some description of the means which Rome undertakes to spread the power of moral truth amongst her subjects. It now remains to see what she does for those who have gone into the ways of sin. Allusion is not here made to those whom sin has deprived of grace, and of the means established for recalling them to the paths of holiness, for these have been already described. Allusion is here rather made to those who have incurred the penalties of the law, and are confined in the different prisons of the city. Descriptions of these have been given by several writers; but no one has yet stated how Rome endeavors to bring back her prisoners to the paths of virtue and morality. It will be found, that in the carrying out of these means, she would serve as a model to other countries, and even to those kingdoms who seem to look upon her social position as one of moral degradation. Rome, as has been already stated, was the first to establish the system of the penitentiary, and for nearly two centuries she has had in practice what other nations are now endeavoring to see, that it may be possible for them to try and adopt. She has carried out no part of

system more effectually than this. Her prisons are not mere dwellings for convicts, where, ruled only by brute force, the prisoner is soon reduced to the state of the mere animal. Every means are offered to the inmates of those prisons to recover their feelings of lost dignity, to become sorry for their past transgressions, and to learn to do well for the future to come. Nor when their term of imprisonment is ended, do they go forth to the world with their evil ways reformed, but they are in danger of being pointed at with the finger of scorn, and driven from the employment they may have engaged in; for Rome is too charitable for this, and always treats with kindness those who have sinned, and have been enabled by divine grace to become reformed characters. She throws a veil over past offences, and receives the penitent with arms of tenderness and compassion. In endeavoring to restore her prisoners to this state, Rome calls in the aid of Christianity, being persuaded that this alone can effect this wonderful change. She opens the doors of her prisons to all who desire to engage in this glorious work, and gives them full liberty of speaking and acting. Each prison has its chaplains, who are there as angels of mercy to give spiritual consolation at all hours, both of the day and of the night, to those who may stand in need of it. Every day they have prayers, in which all join, and they all assist at the sacrifice of the mass. Thus the prisoner is shown the price that has been paid for his soul, and is recalled to a sense of his eternal destinies, and of the great mercy and goodness of his Heavenly Father. At stated times, familiar instruction is given to them. This tends to remove their ignorance, and to form in their souls holy and pious resolutions. These daily means of instruction are strengthened by an annual retreat, which is given every year in each prison. In the principal prison takes place during the carnival. Those in the prison are allowed to lay aside their work; and at the end of the retreat

they, by a special dispensation, are allowed to make their paschal communion. The preachers especially suited for the purpose, are appointed to this mission by the Confraternity of St. Paul. Some of these occupy the pulpits, whilst others sit in the confessional. Others are engaged teaching them to sing, whilst others read to the prisoners during the portion of the day that they have free time. The Holy Father sends them remunerations equal to the money they make by their voluntary work beyond the usual hours of labor. Constant communication with those who are badly disposed is a frequent cause of demoralization, and the chief advantage of the penitentiary is the preventing this evil. In those prisons where the penitential system is not established, Rome has endeavored to procure for the prisoners constant communication with persons who are well disposed. In company with the chaplains, religious, pious ecclesiastics and laymen unite in their labors for the moral improvement of the prisoners. There are two associations which have been established for the effecting the improvement of the prisoners, both in their moral and social condition—these date their existence from the 16th century. The first is the Confraternity of St. Jerome *della Carità*, which occupies the church of this name, near the Piazza Farnese. It was established by Julius de Medicis, who was afterwards Pope under the name of Clement VII. St. Philip Neri, and others remarkable for their piety, were members of this association. It also gives relief to all the persons in the city who are destitute, and are ashamed to beg; though its principal object is the relief of the poor detained in prison: thus it keeps up the charity of its illustrious founders. This confraternity has the city divided into four divisions. During three months of the year it furnishes relief to each of these divisions of the city. They give marriage portions to young females. They also maintain fourteen priests, charged with distributing these alms, who also hear

the confessions of the persons visiting the church of St. Jerome, and say mass there. They celebrate mass in the prisons, and also distribute any additional relief the prisoners may stand in need of. Those prisoners who are unable to procure advocates for themselves, are supplied with the necessary means of defending their cause, by employing an advocate for them. When Innocent X. caused the prison to be erected in the Via Julia, which bears his name, and which Howard visited and looked upon as one of the most healthy in Europe, the arch-confraternity of St. Jerome charged themselves with the expenses of the prisoners; but as the public troubles in Italy have greatly diminished their resources, the government now aids them in this work. By this means the resources of the state are much relieved from the expenses, which otherwise would bear rather heavy on its impoverished revenues. Every Sunday this congregation go to preach, catechize, and perform other acts of piety. The Jesuits assist them in this good work; and on every day these good priests visit not merely this prison, but the others in Rome, to give them religious instruction. On the Janiculum Leo XII. erected a penitentiary for young children who have been sent to prison; it is under the care of two of the members of the confraternity of St. Jerome. Several priests belonging to other pious societies visit them, give them the spiritual instruction suited to their years, and seek to bring them back to the ways of piety and wisdom. Each child has a separate cell, and they are employed in working at woollen fabrics, and are obliged to keep a constant silence. There is a confraternity which was founded by a Jesuit father, named *Tallier*, and approved of by Gregory XIII.—it is called the Confraternity of the *Pieta des Prisonniers*. Their object is also to visit the prisons, and to instruct those who are confined in them. They also seek to pay the debts of the poor workmen, or to aid them in doing so. The penitentiary of St. Michael,

which was established in 1682, is a large rectangular building, furnished on each side with a triple row of cells, which open on balconies that run along the interior of the building. At either end are two large windows, by which the entire building is ventilated and also lighted. An altar is erected in the basement. The 64 cells can be seen by the governor at the same time, and are thus placed completely under his *surveillance*. The entire construction of the building is well adapted for the purpose, and seems to be the model on which the penitentiaries in Europe and America are constructed. Clement XI. built the part of St. Michael's hospital where the boys are instructed in the different trades, and he desired to complete his work by erecting a penitentiary, where the same benefits would be extended to those who were imprisoned for any offences. In his *motu proprio*, published in 1703, he explains the reasons for his erecting this building: "All persons under the age of twenty, who shall be convicted of any crime, instead of being sent to the public prisons, shall be brought to the new house of correction, where they shall be instructed in the principles of Christian doctrine, and be taught how to lead virtuous lives. The cardinal-protector shall appoint a secular priest, who shall every day celebrate mass for the prisoners, and also give them spiritual instruction. Masters shall be appointed to instruct them in trades, that thus laying aside their idle habits, they may begin to lead different lives." Such are the words of Clement XI. in his *motu proprio*, dated Nov. 14, 1703. Modern philanthropy, however, does not think it necessary to render this common act of justice to Rome, and allow that the penitentiary system had been established in Rome previous to the other cities of Europe. In doing this, Rome was only carrying out an institution which is as old as Christianity, being in accordance with the penitential discipline of the church, and far older than the essays of all mod-

ern philanthropists. Such is a brief outline of the means Rome uses to restore the prisoner to the moral condition from which he has fallen. If the just severity of the law condemns any of them to death, she also interests herself deeply in their behalf. Several confraternities engage in offering up prayers for the convict. In the church of the Augustinians in the Corso, the Blessed Sacrament is exposed on the morning of the execution, until after the punishment is inflicted, and masses are afterwards celebrated for the repose of his soul. The Confraternity of the *Agonizantes* also expose the Blessed Sacrament, and send to all the convents and communities in the city requests to pray for those who are about to suffer. When an execution takes place, it is usual to exhibit, the evening before, in different parts of the city, a notice, stating that devotions will be offered up in certain churches for those who are about to suffer, offering an indulgence to all those who will go and join in them. The Confraternity of *St. Giovanni decollato* assemble in great numbers to assist in their last moments those who have been condemned to death. This confraternity was founded in 1486. The members of the society are Florentines, or at least of Tuscan origin, in memory of the first founders of this pious work. Some of them go to the prison and offer up prayers there. Towards midnight, one of the turnkeys enters the cell of the condemned, to see if all is in order, and before leaving the cell, he throws down a *billet* in the prison, which is known by the convict to mean that he must die to-morrow. After some time, the members of the confraternity enter to offer him the necessary consolations. A prelate and a bishop are usually the first to enter, and they continue in prayer with him until the fatal moment arrives. The Blessed Sacrament is exposed in several churches, both on the previous evening and on the morning of the execution. Great crowds of people go there to join in the devotions. It is also exposed in the private

chapel of the Holy Father, who makes a long devotion before it. When the hour is fixed, the procession begins to move. After a body of dragoons follow the members of the confraternity, with a torch in their hands, singing the *commendatio animæ*. After these comes the fatal cart, on which are placed the convicts, surrounded by dragoons, and accompanied by priests, one holding before them the image of the Blessed Virgin. The only voice to be heard in the streets is *sono convertiti*,—"Are they penitent?" If one of the convicts happens to have gone to confession, he is hailed with delight by the crowd, who promise to take care of his children and his wife, and to pray for the repose of his soul; while the one who does not become penitent is looked upon with pity and sorrow, for not seeking to make his peace with God. As they draw near the place of execution, the priests redouble their exertions with the impenitent. The procession proceeds slower, thus giving them more time for instruction. When they arrive before the church of *St. Giovanni decollato*, the condemned are brought into a chapel, called the *Comfortoria*, and the confession of the guilty penitent is heard again, and communion is given to him. Twenty minutes are allowed him to return thanks, when he is placed on his knees in the fatal cart, and thus brought out for execution. But still a delay is made for him who is impenitent, to see if the grace of God will move his heart. The hour for the execution may have passed, but, in accordance with the law of Rome, time is given to the convict until the evening to make his peace with God. Then the execution must take place, though he be still impenitent. In one case the criminal refused to join in prayer, and a priest, who was endeavoring to assist in the good work, said to him, "Sinner, you refuse to pray for yourself; pray at least for your companion, who has just been executed, and is now in eternity. Join with me in saying the *de profundis* for him." This seemed to move him, and he at last

joined in this prayer, shedding tears plentifully, and saying, "I will go to confession; I will not die like a Turk." He received the sacraments in a most edifying manner, and mounted the scaffold amidst the benedictions and kind promises of the people, to aid him in his last moments. He had become a lamb, and asked where he was to kneel, and where he was to place his head, and received the fatal blow, after pronouncing three times the names of Mary and Joseph. This struggle with the poor criminal, to try and induce him to save his soul, had been going on for three hours. When the execution had terminated, benediction was given in the different churches where the Blessed Sacrament had been exposed. Masses were offered during the next eight days for the repose of his soul, and of the other who had been executed before him. The crowd were all in prayer during this time. None of the ribaldry or vile language which is so often heard at executions in other countries is heard in Rome, all seem anxious for the souls of those about to die, and direct their attention to this in an especial manner by the prayers and intercessions, which they offer in their behalf. After the execution, the bodies are carried by the confraternity into their church, where they are interred, after the usual offices being performed. On the front of the church is the inscription, "*Per la misericordia.*" Above this, on the façade, is the head of John the Baptist, which forms the only ornament. Such is the manner in which Rome would conduct her executions. While she punishes the convict for the transgression of the laws of the State, she still does all in her power to save his soul. By prayers, by devotions, by the exposition of the Blessed Sacrament, she endeavors to obtain for the poor sinner the grace of God, that he may become penitent and die as becomes a Christian. She even defers the execution for hours. Until all hope of this be passed away, he is not required to ascend the fatal scaffold. A religious

feeling seems to pervade the people, and not that coarse and unseemingly ribaldry, those curses and profane expressions, which mark the crowd assembled to witness executions in other cities. One would show the effects which a public profession of religion has produced on the people; the other, how the spirit of infidelity and irreligion has taken possession of those nations who boast of their civilization, and pride themselves for having thrown off those feelings of religion which they are pleased to designate as the remnants of superstition and fear. Such was the mode in which executions were conducted in Rome previous to the Republic of 1849. But since then a very different feeling has been manifested respecting the execution of those who suffered for those murders with which this time of anarchy was disfigured. The murderer of Count Rossi was executed in July, 1854. On the evening previous to his execution, there was the usual exposition of the Blessed Sacrament in the church of St. Nicholas in Arcoione, and in other churches of the city. A friend of the writer of this happened to be passing the church of St. Nicholas, and seeing the usual board describing the name of the person to be executed, and his offence, he stopped to read it before going into the church. Some persons were collected round it, who, when they saw an ecclesiastic about to read it, raised that peculiar sound which is indicative of the members of the secret associations being present, and he deemed it more advisable for his personal safety to take refuge in the church, than to delay any longer looking at the notice. The same feeling was also manifested previous to the execution of the murderers of the parish-priest of the Minerva. All these died impenitent, shouting on the scaffold, "Long live the Republic;" and being buried outside the city wall, on their way to St. Paul's, some persons were arrested, who attempted to crown their graves during the night. Thus has the system of secret societies, and the public countenance given by

some of the governments of Europe to the resistance against lawful authority, debased the mind of many amongst the inhabitants of Rome, and rendered the presence of a foreign force necessary to keep things quiet in the city, and to prevent an insurrection taking place against the present government. The people in general are happy and contented, and if they had not been disturbed by those who have their own personal interests in view, they would never have troubled themselves in looking for what are called constitutional rights, for the proper exercise of which they have never been trained, and which they never can turn to a good account.

But there is one class of asylums which we have not yet spoken of, and which Rome was amongst the earliest to establish—asylums for those who have fallen from the paths of virtue. Before the 16th century, the convent of the *Convertiti* was established in the Corso; and in 1542 St. Ignatius established another in the Longara. In 1615, Father Dominic of Jesus opened the Refuge of the Cross, and in 1628 the asylum of St. James. These houses are classified according to the different times in which the poor Magdalen has gone on in the ways of sin. In the Refuge of the Cross the number is 20, where they are daily employed in some manual occupation, and lead a community life. They are allowed to see their friends once a week, and go out early every morning to take exercise. Some of them become nuns in the convent of St. James in the Via Longara. Another refuge has been opened in the Trastevere, for females who come from prison, and who are in want, and who would be again likely to return to their evil ways. They are occupied in this asylum in works of Christian piety and in manual labor. Several ecclesiastics, and an association of pious females, give them all the spiritual care necessary for their conversion and perseverance. This asylum was established in 1806, by Father Stracchini and Cardinal Cristaldi.

CHAPTER XLIV.

Public Galleries.—Private Galleries.—The Monte Pincio.—The Borghese Palace.—The Gallery of Paintings.—The Borghese Family.—The Corsini Gallery.—The Doria Palace.—The Gallery.—The Barberini Palace.—The Gallery.—The Colonna Palace.—The Italian Character.—Roman Beggars.—Italian Crowd.—Roman Shopkeepers.—The Italian Manners.—The Happiness of the Romans.—Republic of 1849.—Streets of Rome.—Streets of London.—French Ecclesiastic.

SUCH is the provision Rome has made for the good of her people, and such is her anxiety to provide for their spiritual and temporal welfare. In this good work she is aided largely by private contributions, and by the assistance which she receives from the pious laymen and ecclesiastics. Her public galleries are open on certain days of each week. On Monday, from 12 to 3 o'clock, they are open to the public, and the galleries of the Capitol are open also on Mondays and Thursdays. On any day of the week the various museums can be visited, on the payment of a small fee to the *custodi*. Thus every opportunity for the enjoyment of quiet and peaceable recreation is afforded the inhabitants of Rome. This privilege is also afforded by the proprietors of the different palaces. On certain hours every day, generally from 10 to 2 o'clock, the private galleries are open to all on the payment of a small fee to the person who has the care of them. So also is it with the beautiful villas which surround the city. These are open on the obtaining the necessary permission to visit them—they can generally be procured without much difficulty. During the months of October and May, all the people have, generally on every Thursday, little festivals to

some place in the neighborhood of Rome. There, dressed in their gala dress, they all assemble; and, after spending a few hours in innocent recreation, return with cheerful and happy countenances to the city. On every Sunday evening, and on festivals, the Romans, dressed in their best attire, frequent either the Monte Pincio or the Porta Pis, and enjoy the fresh breeze, which generally blows over Rome at this hour. As the Ave rings, all will be seen returning to their homes. The groups present the most picturesque appearances. The ecclesiastical costumes are so varied, that they give to the Roman streets an appearance which those of no other city can present. The beautiful walk on the Monte Pincio has of late been much improved, and shows the master mind of Napoleon in selecting this place for the public walks and gardens of the city. The view from it is one of the most beautiful, and the shades of the different walks the most grateful in the entire city. Before you is St. Peter's, in all its magnificence—every part of that noble structure standing out in bold relief. Mons Soracte and the Sabine hills form the horizon of the view to the right, and the city, with its many domes and spires, lies beneath you in the valley. Every thing seems calculated to call the attention of the pilgrim to the situation of the modern city, which has now extended westward, occupying the old Campus Martius. As he looks on these things, he must think of the sanctuaries and of the holy places which are around him and before him; of those holy men who have lived in this city and walked those streets, even during the present century. As he dwells on this, he must remember how dear all this must make the Eternal City to our Heavenly Father; for it cannot be that those saints now in glory will forget the city in which they walked, the houses in which they lived, and the sanctuaries in which they worshipped.

It has been already attempted to describe the public

museums and galleries, at least so far as may seem instructive and profitable to the general reader. A like attempt will now be made respecting some of the private galleries in Rome, beginning with the Borghese Palace, which perhaps, for extent and a choice collection of paintings, may be ranked after the Corsini palace. The Borghese palace, from its very appearance, shows it belongs to a princely family. The court in the interior of this palace is supported by 56 colonnades of granite, of the Doric and the Corinthian orders. The private apartments in the interior of the palace are well kept, and beautiful in their construction and design. The gallery of the palace is one of the most extensive and the best kept in Rome. A few of the chefs d'œuvre only will be mentioned, as it would be impossible to follow the catalogue which is in each room, and which describes the pictures and gives the names of the painters. In the first room there is a beautiful painting of the Blessed Virgin and the Infant Jesus, and of the Holy Trinity, by Leonardo Bassano. In the second room there is a Magdalen, by Augustin Carrachio, and a Virgin and child, by Titian; and the chase of Diana, the masterpiece of Dominichino—this has been copied by several painters. In the third room there is St. Anthony of Padua, preaching to the fishes, by Paul Veronese. There is also a beautiful painting of St. John the Baptist in the desert, by the same master. In the fourth room is the Descent from the Cross, by Raphael; the famous Cybil of Cuma, by Dominichino, and the Visitation of Rubens. In the fifth, the Return of the Prodigal Son, by Guercino. In the eighth room there are four Mosaics, one of which represents Paul V., of the Borghese family. In the ninth, the Return of the Prodigal Son, by Titian; the Descent from the Cross, by Perugino; and a Cesar Borgia, a wonderful painting by Raphael. In the tenth room there is a Blessed Virgin, by Perugino, and a Magdalen, by Andrea del Sarto. In the

eleventh there is a Holy Family, by Julio Romano. It would be tiresome to enumerate all the beautiful works of Christian art which are in this palace, mixed up, it must be confessed, with much that the stranger cannot look upon with approbation. This magnificent palace was begun in 1590, by Cardinal Dexzi, from the designs of Martin Lunghi, and finished under Paul V., by Flaminio Ponzio. The family of the Borgese have done much to edify the people of Rome, and especially their own parish, by their Christian example, by the care they have taken of the poor, and by the means they have established for giving instruction to the poor children of the parish. The piety and the good example of the late princess are too well known to need description. Near the Ponte Sisto is the beautiful palace of the Corsini, which has been already described. The treasures of art and literature in this palace are of the highest value. In the gallery are some of the first paintings. The Madonna of Murillo, the Spaniard, of which so many copies have been made, and the "Ecce Homo," of Guercino, will arrest the attention of every visitor. The Presentation in the Temple, by Paul Veronese; the Rising of the Sun, by Berghem; the Annunciation, by Michael Angelo; the Herodias and the Crucifixion of St. Peter, by Guido, will attract the attention of the Christian visitor, as being highly calculated to excite devotional feelings. The library is rich in MSS. and in editions of the 15th century. The liberality with which every thing is thrown open to the stranger, is an example which deserves to be followed in other countries. The Doria palace is one of the most beautiful in Rome, and is rich in the paintings of Pousin and his school, as well as those of Titian, Molino, and Rosa. The Dead Christ over the altar in the chapel, by Caracci, is a work of art which will inspire thoughts of devotion. The Virgin of Sassoferrato, the Magdalen by Titian, the Virgin looking at the Infant Jesus, by Guido, are sub-

jects which will afford much pleasure. There is another thing, also, which will delight one much—the absence of any thing that is calculated to offend modesty, or that could in the least degree shock the most fastidious. This family, too, are well known for their liberality, and for the interest they take in every thing that is calculated to advance the cause of religion and piety. The Barberini palace, though it does not contain many paintings, has some works of the first masters amongst the collection. The Christ and the Magdalen, by Tintoretto; the beautiful works of Titian, and the Virgin and Infant, by Andrea del Sarto; the Beatrice Cenci of Guido, and the St. Andrew Corsini, by the same master, are amongst the most remarkable. The other palaces also possess their treasures. The beautiful hall of the palace of the Colonna family, and the works of art and paintings which adorn it, will excite the admiration of every visitor.

Wherever you turn in Rome, both churches and palaces are filled with works of the first masters, and with all that is calculated to improve and delight the mind. Thus, while she would train her children and her people in the ways of holiness, she affords them all that is calculated to improve the taste for the cultivating of those arts, which religion has raised to such a high state of perfection. The result of all this may be seen in the Italians, and especially in the inhabitants of Rome, when compared with the citizens of other countries. There is a degree of gentleness in the manners of the Romans, which, to the hardy denizen of the north, seems to amount almost to effeminacy. The Roman beggar is even a gentleman in his mode of reminding you of your promise to give him some alms. A friend of mine told me, that being asked by a mendicant to give him a *mezzo baiocco*, he told her he was sorry he had no money about him, but that on the next day that he met her, he would give her something. She thanked him, and said she would pray for

him in the mean time. A few days after this she met him in the same place, when the mendicant told him that she had been offering up many prayers for him. This was a gentle hint, and he remembered his promise, and gave the poor woman something, for which she was most thankful, and again began praying for him. When you are in the habit of passing by constantly a certain place, which some mendicant has selected for her usual stand—as you pass, you will always hear some prayer offered up for you—the Madonna accompany you; and the *mezzo baiocco* which you give in alms will bring down many more prayers in your behalf. You will, perhaps, say to the person who asks you for alms, you have no change, and the reply you will get is, “I can change any thing for you.” I have often tried what the result of this would be, and handed them a five *baiocco* piece to change, and the result was, that after keeping a *mezzo* for themselves, they handed me the change. In the evening, when they are returning home together, they will begin counting over their day’s gain. Should there be any who may have gotten very little, or not as much as the rest, they will gladly share their gain with them. There is very seldom any kind of bad language made use of by them to those who do not give them alms. There is nothing in Rome known of those sturdy mendicants whom you meet with in other countries. Should you have gone amongst an Italian crowd, to look at the fireworks, or at some other public exhibition, you never hear any bad language, or any kind of oaths. How different from the English or French crowds! where you hear amongst the lower classes such brutal language, or such profane speaking as will shock any person who has a sense of shame or a sense of religion. But the Romans are a religious people, and such language is not heard amongst them. You will not suffer from crushing or elbowing in the crowd. All will stay patiently in the place where they have first

taken up their stand, and will wait until the exhibition is over, express their admiration in the same mild and gentle manner, and point out to their friends any thing of interest. When the sight they came to see is brought to an end, they will all retire in a quiet and orderly manner, and will not rush in that unseemly manner which is to be seen in the crowds in other cities. They may not move on with all that speed of your go-ahead people; but no matter how great the crowd in the streets may be, if you keep quietly moving with it, you will soon reach your destination. You will gain nothing by trying to push forward before others. The gentleness of the Roman character is one of its best traits. The same is also to be met with in the middle ranks of life. You enter the shop of a tradesman, and he will talk to you with all the elegance and polish of the first gentleman in Rome. Those who represent them otherwise do not know them. They have, perhaps, fancied they were in their own country, and gone into the shops with the same commanding air that they have been in the habit of using, and issued their orders in the same dictatorial manner. But the Italian is not in the habit of this. He is accustomed to hear wishes expressed, not commands given in his own house. Should these persons have acted thus, they would have experienced the same desire to comply with their wishes, and the same anxiety to please them that others have experienced. For though the Italian lives under a monarchical form of government, it is a paternal government, and has ever been wont to treat him with kindness and gentleness, and ever ready to listen to any just complaint he may have to allege. In the restaurant and *cafés* you will meet with the same attention, by adopting the same means, and you will find your wants supplied for a third of the price that you would pay in any of the other cities of Europe. The manner of the people will seem strange, especially if you belong to any of the phlegmatic tribes of Europe. You

will see two friends taking a cup of coffee together. On a sudden, a person will raise his voice, and will use the most violent gesticulations. You will be frightened, if you are a stranger, having heard so much of the stiletto and the poniard. But you need not; they are only discussing some ordinary topic, or one man is only telling the other some ordinary story. But he tells it in the manner of his country, with all its gesticulations and attitudes, speaking more effectually with his hands than with his lips, for the gestures of the Italian are often the principal part of the dialogue. He never stands still, like the inhabitant of a northern clime, looking cold and unimpassioned while he is telling you the most heart-stirring tale. Even if it be the most commonplace circumstance of life, the Roman will throw his whole soul into it, and every limb of his body will join with the tongue in giving you a description of it. Sometimes he will move the hand, with the fingers closed; at other times, with them open; then both the hands will take violent bounds in the air; then he will shake his head; then he will make some strange noise with his mouth. But all this will only help his companion to understand him, and will save much speaking. Different nations have each their different modes of expression; and he does not deserve to be called a citizen of the world, who would judge of other nations harshly, because they have their own peculiar means of expressing themselves, and do not conform themselves to his manner and mode of expression. The presence of all that commercial spirit which has eaten away the vitality of other nations, and made money the chief controlling element of national prosperity and national welfare, finds no place in Rome. To the stranger this is an object often of reproach, if he be one who judges of the happiness of a nation by its mere material prosperity. But if he have higher and holier notions than these, as to what constitutes the real happiness of a people, he will

see that religion has taken the place of this in Rome, and that the public celebration of its functions, and its processions, and various beautiful ceremonies, are to him what mark the year, and give a tone to his entire thoughts and feelings. He pursues his daily occupations and his trade, not so much for the purpose of making and accumulating a fortune, as to provide a sufficient maintenance for himself and his family. As long as he is able to do this he is satisfied, and having done this, he knows he has done his duty. He knows that God, who has hitherto extended his protecting influence, will not allow him to want in the day of his old age, and in the hour of sickness and adversity. Thus his mind, not absorbed by the love of gain, or of making money, can apply itself more freely to the things of another world, and can enjoy the holiness of religion which is presented to him in Rome, in a beautiful round of never-ending devotions. Any person who will view the Roman people in a proper light, and not judge of them merely by the notions which he may have acquired from books of political economy, founded on principles which would make the reader suppose the writers of those works did not believe in the existence of another world, must come to the conclusion, that the Romans are a happy people, and enjoy real and substantial blessings under a kind and a paternal government. Of late years, the enjoyment of this internal happiness has been disturbed by the introduction of false notions, and by the endeavors of interested parties to force a form of constitutional government on those who have never been educated in a state of citizenship which would fit them for the exercise of this. The clamor had spread far during the last years of the reign of Gregory XVI. ; and Pio Nono, on his coming to the throne, thought it well to comply with the many desires that had been expressed, to give the people some share in the government of the country. The Republic of 1848 and '49 have shown the results of this

experiment ; and how interested parties, whose only object was their own self-aggrandizement, soon inflicted on the quiet and unoffending people those licentious forms of government, in which neither private property nor domestic peace is regarded. But this has not been sufficient to convince those nations of Europe, amongst whom constitutional principles have found a home and habitation, that a system of government, which, though it may be suited to them, yet is unfit for the Italian people ; for they neither understand its nature, nor are they fitted for the exercise of those privileges which a constitutional government would bestow on them. Happy indeed would it be, if they were let alone, and allowed to pursue the course of peaceful happiness which they hitherto enjoyed, and if the country which affords a refuge to the outcasts of every nation, would prevent its capital becoming the head-quarters of the revolutionary banditti of Europe, and the port from whence the pirates issue their proclamations, to disturb the peace and happiness of the other nations of Europe.

The effects of the provision which Rome makes for the moral culture of her population, may be seen in the appearance which the streets of Rome present, and in the absence from them of those loathsome scenes which the capitals of the other countries of Europe present. From the testimony of the Bishop of Oxford, we have it recorded, that there are at present 80,000 prostitutes in London. A writer in the *North British Review* for February, 1857, states : " We should be within the mark, if we were to say that 50,000 of them walk the streets at night, because they cannot obtain a livelihood in any other way." With this state of things, contrast the streets of Rome. You never will meet with any of those unfortunate characters in the public streets. The streets are quiet through all the hours of the night. On Christmas night, after attending the functions in the church

of the *Trinità de Monti*, I have walked home to the Quirinal at two o'clock in the morning, without meeting any person. Soon after dark all is still and quiet, and the only noise you will hear is of some confraternity singing their Litanies and Psalms, on their way to some favorite statue of the Madonna, to finish there their devotions, and afterwards return home in peace and happiness, for they have placed themselves and their families under the protection of the Queen of Heaven.

The ample provision Rome has made in her conservatories and institutions for the reception of young females, prevents their recurring to the need of perambulating the streets, to entice persons into the way of sin, and to obtain from them the means of support, which is usually squandered in the most disgusting scenes of infamy. Another thing you never witness in Rome, is a drunken man. Those who have lived for many years in Rome will tell you that one is very seldom seen, and that drunkenness is not the vice of an Italian. The poorest man will not sit down to his dinner without his half bottle of wine; it is of the lightest description, and produces no bad effects on him. When he wishes to meet a friend, he goes with him to a *café*, and there, for a few baiocchi, they regale themselves with their cup of coffee, discuss the matters which interest them, and read the papers, and then take their walk, and return to their homes in peace. The man is considered to have gone far on the way to intoxication, who takes in the morning a *baiocco's* worth of *aqua vita*, which generally amounts to not more than a table spoonful; such is the horror which the Romans have of ardent spirits. They take their dinner about mid-day, and their supper in the evening, which generally consists of minestra or macaroni soup, boiled meat and fried meat, with their measure of wine. He indeed will not treat the Italian people justly, who accuses them of intemperance in either eating or drinking. A French ecclesiastic well described to me the differ-

ence between the French, the English, and the Italians in this respect: "En Angleterre on mange beaucoup—en France on mange: Mon dieu! en Italie on ne mange pas." I shall never forget his look of despair, and the energy with which he threw up his hands, as he said, "En Italie on ne mange pas," as he feared he might be starved during his stay in Italy. Whatever charges the visitor from other countries can bring against Rome, he cannot accuse her of having her streets polluted by those brutalizing scenes which may be met with in the other large cities of Europe. Scenes far different from this may be witnessed there—even all the people kneeling when the Blessed Sacrament is taken to the sick, until the priest who is carrying it passes by. In Catholic countries, whether it be from this public profession of religion, the grace of God seems manifested there in an especial manner; and the inhabitants of those countries, if they have not the material wealth which other countries possess, are also free from the open profession of the many other sins which follow in its train, and also from those crimes which make human nature shudder at thinking of them.

CHAPTER XLV.

The Catacombs.—Spirit with which they should be visited.—Geological Formation.—The Arenaria.—Their Extent.—Mode of Burial of the Primitive Christians.—The Arcoella.—The Cubicularia used as places for Religious Assembly.—The Chapels.—Bishops and Clergy concealed there.—St. Jerome.—Luminaria.—Churches built over the Cemeteries.—Invasion of the Lombards.—Bodies of Martyrs removed.—Peter the Venerable.—Panvinus.—Bossi.—Result of his Labors.—Father Marchi.—Commission of Sacred Archeology.

THE Catacombs have ever been an object of interest to the Christian pilgrim. In the earliest time they were his home. Often they became his last resting-place. In later times they were visited to increase devotion, and to pray before the tombs of the martyrs and the confessors of the faith, who had been buried there. In these present days, since so many bodies of the saints have found a home in our temples and in our sanctuaries, they have been too often visited, merely for scientific purposes, or to gratify that spirit of curiosity which delights itself in seeing every thing that is to be seen. The spirit with which Prudentius visited these holy places, should never be forgotten in reading any description of them, or in enjoying the great privilege of visiting them. "Not far from the city walls," writes Prudentius in describing the cemetery of St. Hypolitus, "there lies among the vineyards a deep and darksome crypt. A steep path, with winding steps, leads you into its hidden recesses, and the light which gains admission through this entrance suffices for a while to guide you on your narrow way. As you advance further through the narrow and intricate streets, your progress is illuminated by an

occasional ray finding its way through an opening made in the roof; so that, in spite of the absence of the sun, you enjoy its light far below the level of the ground. In such a place as this lies the body of St. Hypolitus, near to the altar of God; so that the very table from which is distributed the bread of life, is also the faithful guardian of the martyr's corpse; the same slab, preserving his bones for the eternal judgment, and feeding the Romans with holy food. Marvelous is the devotion of the place, and the altar is ever ready for those who will come to pray. I have myself poured forth my supplications there, when I have been sick in body and mind, and never have I failed to obtain relief. Numerous are the debts I owe to Hypolitus, for Christ our God has given him power to grant whatsoever any man may ask of him. Hence, from sunrise even to sunset, the people may be seen flocking hither to pay their devotions to the saint; and not the Romans only—rich and poor, men, women and children—but long trains of people from Albano, and all the neighboring cities, even from Nola, Capua, and other more distant places."

That the entire of Italy and the Apennines were covered by the sea in former times, is a fact admitted by all geologists, who have examined the matter carefully. That volcanic action must have been busily at work during this period, is sufficiently attested by the remains of this, which are to be found in the neighborhood of Rome and the surrounding mountains, many of which are extinct volcanoes. The first formation made by the result of this volcanic action is the *pozzolano*, which is still to be found in great quantities in the neighborhood of Rome, and is an invaluable material for making cement. To this succeeded the *tufa granulare*, formed by the action of the water on the ash and other materials. Another formation also was made by a similar action of the water on ash and different materials, which is called

tufa litoides, and which is used for building purposes, being a hard stone, somewhat coarse and rough. The peperino which lies in immense quarries, and has been excavated in many places to obtain *pozzolano*, is often of a reddish color, from oxide of iron. The travertine is another rock, lying in immense masses, along with *pozzolano*, both being in strata, quite horizontal, accompanied by beds of clay. The principal quarries are near the mountains; and it has been used as the principal materials for building both in ancient and modern Rome. Over these formations of tufa, deposits of sand were formed, which now form the surface of the country in the neighborhood of Rome. In these sand deposits excavations have been made, called *arenaria*, which are to be met with in the entrance to most of the Catacombs. The *pozzolano* not having any solidity, and giving way even under the pressure of the hand, would not suit the purposes of the early Christians in the formation of the Catacombs, who seemed desirous of burying their dead after the pattern afforded by our Lord's sepulchre; for the Evangelist tells us that "our Lord was buried in a new sepulchre, hewn out of a rock, wherein never yet had any man been laid," never using the same graves a second time, but assigning to each body its own resting-place. Narrow horizontal shelves were excavated by the early Christians, in the natural wall of these subterranean streets. In these the bodies were laid, with a cornice on the outer side of the shelves, against which the heavy tile or marble slab rested, which served as a monument and a covering to the grave. The *tufa litoides* being too hard, would not admit of excavations being carried on to any extent by the primitive Christians, their resources and means not being sufficiently large for this purpose. The *tufa granulæ* was found exactly to suit their purpose, having a sufficient consistency to admit of the necessary excavations being made, while at the same time it was not too difficult to

work with the means which the early Christians had it in their power to use. The excavations under the sand-pits on the arenaria appear to have been made by persons who were set apart especially for this purpose, and were called *fossores*. What their exact position was in the early Christian community, it is now difficult to determine. Some writers have maintained that they formed the lowest order of clerics; others, that they were a voluntary association of laymen, who devoted themselves to this charitable and self-denying work, and occupied themselves with preparing the streets in the Catacombs, and preparing the graves for the dead, and afterwards consigning the corpse to its last resting-place. These streets, of which so much has been written, are merely excavations formed in the *tufa granulare*, sufficiently wide to admit one person to pass through them, and varying in height from 7 and 8 feet in some places, to 12 or 15 feet in others. On either side are placed the shelves in which the corpses were deposited, the depth between the several shelves varying according to the quality of the soil in which they were formed. These graves are of all sizes—men, women and children being mixed together, without any regular order being observed. In some parts of the streets we have as many as 13 and even 14 graves on each side, one over the other; in other places we have only three or four. The average number may be taken to be about five on each side, occupying about seven feet in length. The most exaggerated theories have been formed as to the extent of the Catacombs, some writers supposing that all the Catacombs in the neighborhood of Rome are connected with each other; others supposing that they extended beneath the Campagna, stretching as far as Tivoli on one side, and Ostia on the other. But the nature of the soil is sufficient to show all those theories to be false. Being exceedingly porous, no excavations could be carried on under the deep and narrow

ravines which are to be met with in different parts of the Campagna. Nor could they be even attempted under a river or under any considerable body of water, as the work would soon be rendered useless by the inundations which would be caused by the water flowing into them from above. To state with accuracy the real extent of the Catacombs, is impossible. There appears to have been about 160 different Catacombs, bordering on the different public ways. Not more than a third of these has been opened; and no one has yet been visited in all its different ramifications. The ruin caused by earthquakes, and by the inundations which have arisen from the water that flowed in from time to time through the *luminaria*, or the holes through which the light and air were admitted from above, and also by long neglect, has prevented this from being accomplished. Another difficulty has also arisen from the want of funds to carry on the work on a sufficient scale. Father Marchi, of the Roman College, who has devoted much time to these pursuits, and to whom the improvement which has lately taken place in the different Catacombs, and the discoveries which have been made, are principally to be ascribed, has caused a map to be published of a part of the Catacomb of St. Agnes on the Via Nomentana, which is in its greatest length not more than 700 feet, and in its greatest width about 550 feet. The united length of the streets in this part of the Catacomb is about two miles, so many are the intersections. This calculation would give about 15 or 16 miles as the length of all the streets in the Catacomb of St. Agnes; and taking this as a guide, by which we may be able to calculate the length of the streets in the other Catacombs, it would give about 900 miles as the length of the streets in all the Catacombs taken together. If we allow Father Marchi's calculation of five graves on each side of every seven feet of each street, it would make the Roman Catacombe contain about five millions of graves,

a number which will not appear too large, if we consider that they served as places of sepulture for more than four centuries. The estimate which thus is enabled to be formed will not appear to be too large, either with respect to the length of the streets, or the number of the graves, when it is remembered that the superficial surface of the soil under which the Catacombs are excavated, can give no correct idea as to what is their real extent, for the Catacombs consist of a perfect labyrinth of paths or streets, intersecting each other in all directions, and in many instances repeated in several stories, one beneath the other. These streets vary in general from 7 or 8 to 12 or 15 feet in height, seldom exceeding three feet in width—the walls on each side, in which the shelves are formed for the corpses, being quite perpendicular. It appears to have been the custom of the primitive Christians to wrap the bodies in fine linen. Many bodies have been found entire in the Catacombs, still retaining their linen coverings. Fragments may be seen clinging to portions of the broken skeletons. They used also to strew leaves and flowers on the bodies of the dead, and sprinkle them with myrrh and other perfumes. This we learn from the ancient apologists, who, when accused by the heathen of not crowning their heads with flowers, nor anointing their bodies with ointment, replied that they reserved this honor for those who had entered into their rest, and that more precious spices had been brought from Saba and Arabia, for the burial of their dead, than for the incense which the heathens burned before their gods. No traces of this practice can now be found in the Catacombs. Bosio and others who visited them when they were in a less ruinous state, discovered in some of the graves vases, which emitted a very strong aromatic perfume. There appears to have been no distinction made between the rich and the poor. The same unadorned niches received all alike. Those who desired to mark the grave of a friend or a relative, either had

the name engraved upon the marble slab, or rudely scratched in the mortar by which the slab was secured. Sometimes a ring, a seal, or a coin was placed in the mortar whilst it was still wet. Small lamps, made of terra cotta, were attached to some of the graves; and to those of the martyrs, a little ampulla, or glass vessel, containing a portion of the martyr's blood. The early records of Christianity describe the zeal with which this was collected by the primitive Christians, even at their great personal risk. The numerous ampullæ which are found in the Catacombs still retain the stain of the blood with which they were filled. If the martyr had been drowned, or if he had been put to death by some other means, which did not cause his blood to be shed, or if there was no possibility of collecting his blood, a palm branch figured on the grave, served as a sign to show that a martyr had been buried there. A few graves are to be found of a different character from those already described. They occupy a larger space, and required more labor for their construction. They seem to have served as private burial-places for families who desired they should all be interred near each other, though generally these were in the same street with the graves of the rest of the faithful. A few only are to be found of a different construction. For these the same length of horizontal excavation was begun in the wall as could have been required for an ordinary grave; but, instead of being finished in the shape of a parallelogram, it was formed into a low, vaulted arch, the niche thus made being intended not to receive the body, but to remain open. The grave was sunk in the flat surface, and then closed by a slab of stone or marble, resting on a ledge which was left for this purpose. These arched monuments were called *arcosolia*, and were made sufficiently large to receive at least two bodies, and sometimes even four bodies. Father Marchi describes some which contain four bodies, lying side beside each other. At

the top and beneath them, three other bodies, separated by a slab of marble; and under these another body, separated from them in the same manner. These, in all probability, were some family who had this tomb constructed for themselves, at their own private expense; and, from some inscriptions which have been recently discovered, it is probable that all other graves of this description were private property. Sometimes whole chambers, called *cubicularia*, were appropriated in this way; but more frequently, graves were made use of for this purpose, called *bisomeum*, *trisomeum*, *quadrisomeum*, according to the number of bodies they were capable of containing. Though the primary object for which the Catacombs were constructed was for burying the dead, it appears that they were used also as places of religious assembly. Clear indications of this may be found in their internal construction and arrangement. Lucian, who lived in the time of Trajan, and was therefore contemporary with some of the Apostles, describes the Christians assembling in an upper chamber, richly ornamented with gold. This must have been in some private house, as they were not able at this period to build any public edifice of this description. It has already been stated, that in the time of Alexander Severus the Christians took possession of a plot of ground which had been used by the *popinari*, and where the soldiers used to assemble for the purpose of carrying on their carousings and their riotings. The Christians built a church on this; and, on a complaint being made to the Emperor by the *popinari*, he confirmed the Christians in their possession of this plot of ground, and said he preferred to have God worshipped there under some form, than to have it occupied by such worthless characters. The present church of St. Maria in Trastevere is built on this site. Churches must have multiplied after the time of Severus, for in the 19th year of Diocletian an order was issued, "to destroy the churches." As the Chris-

tians were always in danger of persecution, it was necessary for them to have some more secret place of meeting, to which they could retire in time of danger. For this purpose they formed those chambers in the Catacombs, where, from their construction, it is manifest the holy mysteries were celebrated. These are very numerous, and are of different sizes and forms, generally rectangular, though in some of the Catacombs others are to be found of a different shape. Generally two chambers, corresponding to each other, were excavated on opposite sides of the same street—one was occupied by the men, and the other by the women. It was for many centuries a rule of ecclesiastical discipline, for the two sexes to be separated in the churches. This custom still prevails in many parts of Italy, and even in Protestant England. In these chapels there was an arched tomb, in which reposed the bodies of one or more martyrs, covered with a slab, which was used as the altar. Prudentius, in the quotation already made from his works, speaks of the tomb of St. Hypolitus being used for this purpose. He also makes similar allusions when speaking of the tombs of other martyrs. St. Maximus, St. Ambrose, and St. Augustine used similar language. The blood-stained vase has been found in several of those altartombs, and other marks, which show that wherever a tomb was used for an altar, the sacred body of a martyr reposed in it. It would almost seem, from the construction of some of those chapels, and especially from their being so small, that they could not admit a great number of worshippers, and that they were originally constructed for the purpose of offering the holy sacrifice on the tomb of the martyr, on the day of his anniversary, and were used only for the general gatherings of the faithful during the times of persecution. Besides the altar, there is the *prothesis*, on which the elements were placed before they were given to the priest. In some of the chapels of the Catacomb of St. Agnes, it consists generally

of a small square shelf, or ledge, projecting into the chamber. In other chapels a niche is used for this purpose. These chapels were generally ornamented with paintings; and in some of them we meet with two or three of those arched tombs—there being more than one altar in them used for the purpose of celebrating the holy mysteries.

It is also certain that the Catacombs were used for the purpose of concealing the bishops and the clergy of Rome during the time of the persecutions. Other persons, for whom special search was made, were also concealed in them. Alexander I., in the beginning of the second century, took refuge there; and a century later, St. Callixtus remained for a long time in the Catacombs which are called after him, and which are situated near the Appian Way. In this cemetery St. Urban baptized the husband of St. Cecilia, and his brother, who were converted by her eloquent persuasiveness. In these same Catacombs St. Pontian, St. Antherus, St. Fabian, and St. Cornelius took refuge, from the year 235 to 252, during the time of their pontificate. St. Stephen, who began to reign on the 13th of May, 253, notwithstanding the imperial prohibition, which forbade any person to enter those cemeteries, lived for some time in the Catacombs, and there administered the sacraments, and held councils of his clergy. But his place of retreat was discovered, and the ministers of the Emperor's vengeance broke in upon him as he was celebrating the sacred mysteries. Struck with a strange reverence for what they saw, they waited until the sacrifice was ended, when they thrust him back to his episcopal chair and murdered him. His successor, St. Sixtus, also shared the same fate in the Catacombs. Thirty years later than this, St. Caius lay hidden there during eight years of his pontificate, and only left them to join the noble army of martyrs. Pope Liberius took shelter in the cemetery of St. Agnes, until the death of the Emperor Constantius. After him, St. Bo-

niface I. lay hidden in the cemetery of St. Felicitas, during the troubles consequent on the election of the anti-pope Eulalius. That they were used as a hiding-place for the general body of Christians, during the times of persecution, is by no means probable, as no chambers appear to be suited for this purpose. Nor are there any arrangements which would indicate such a design. As places of burial, and as having chambers within them, which were used for places of worship, their design is most distinct. But there is no appearance of their having been intended for dwelling-places; nor were they used as such, except for the Sovereign Pontiff, and for those who were an especial object of persecution. Such was the use of the Catacombs during the early ages of the church. When Christianity became the religion of the empire, they were no longer needed as places of refuge, or as places for celebrating mass in, as churches were rising in every quarter of the city. In a short time they ceased to be used as places of burial; but they were now invested with a peculiar interest, and were looked upon as monuments of the ages of persecution, and as a treasure-house, containing within them those who had shed their blood for the truth, and had handed it down to those who now beheld the church in peace and triumph. For several centuries the faithful were accustomed to go in crowds and pay their devotions in these holy places. "When I was a boy," writes St. Jerome, being educated in Rome, "I used every Sunday, in company with other boys of my own age and tastes, to visit the tombs of the apostles and martyrs, and to go into the crypts in the bowels of the earth. The walls on either side, as you enter, are full of the bodies of the dead, and the whole space is so dark, that one seems almost to see the fulfilment of those words of the prophet—'Let them go down alive into Hades.' " Here and there a little light, admitted from above, suffices to give a momentary relief to the horrors of the darkness; but,

as you go forward, and find yourself immersed in the utter blackness of night, the words of the poet come spontaneously to your mind—"Horror ubique animos simul ipsa silentia terrent." To suit this devotion, which thus manifested itself in visiting the Catacombs, it became necessary to provide new and more convenient entrances instead of the old ones, which had been purposely made in retired situations; and where many illustrious martyrs were buried in different parts of the same Catacomb, different entrances were made, leading directly to their tombs. Such are the entrances near the church of St. Sebastian to the Catacombs of St. Callixtus. The *luminaria*, of which St. Jerome speaks, were now made, which were not formed for the purpose of giving light, which could be procured by artificial means, but seem rather to have been constructed for the purpose of admitting fresh air, and to ventilate the streets, in which much noxious air must have escaped from the different graves, though they were well closed by the cement which has kept the slabs by which they were covered in their places for more than fifteen centuries. These *luminaria* were so arranged as to ventilate two chapels. The upper part of the shaft was about two feet square, when it descended a few feet. Two shafts were cut obliquely, in connection with it, which entered the roofs of the chapels it was intended to ventilate. As these subterranean chapels were soon found to be too small for the crowds that assembled in them, especially on the festivals, or on the birth-days, as they called them, of the different martyrs, the first Christian emperors built churches over many of the cemeteries, more or less spacious, according to the greater or less celebrity of the martyrs who were buried in the Catacombs beneath them. In the reign of Constantine, the basilica of St. Peter was built over the tomb of the Apostle; and at the same time the basilicas of St. Paul, St. Laurence, St. Agnes, and many others were built, some of which remain

to the present time ; but others were destroyed by the northern hordes which poured down upon the city, and have never been rebuilt. These same northern hordes rifled also portions of the Catacombs, in the hopes of finding some treasures concealed in them. Pope John III. endeavored to repair these injuries, and ordered that all that was required for the celebrating mass at the shrines of the martyrs, should be supplied from St. John Lateran's on every Sunday. Gregory the Great, towards the end of the same century, in re-arranging the stations, included in them many of the Catacombs. Honorius I., who commenced his pontificate October 27, 625, interested himself in their preservation. Sergius I., who occupied the pontifical throne from 687 to 701, engaged in the same good work. In 731, Gregory III. followed in their footsteps. The invasion of the Lombards, which ensued immediately after this, caused much damage to them ; for, after consuming every thing with fire and sword, they entered the Catacombs, and carried off several of the bodies of the saints who had been buried there. Pope Paul I., who occupied the Papal chair from 757 to 767, gives a deplorable account of the effects of this sacrilegious invasion. He states that the Lombards had nearly destroyed the Catacombs ; and as they had carried off many of the bodies of the saints, the homage due to such holy places was now but carelessly paid. In some places men had put up folds for their cattle, and had converted these sacred burial-places of the Christians into stables and dung-heaps. On account of this irreverence, Pope Paul removed the bodies of many of the martyrs into churches and religious houses within the walls, a practice which Boniface III. had followed in the consecration of the Pantheon, and St. Theodore in the consecration of St. Stephano Rotondo, on the Cœlian Hill. This continued to be the practice from the ninth century to the beginning of the thirteenth ; and in consequence of this, the general religious

interest in the Catacombs proportionally diminished. As late as the beginning of the 12th century, it was the custom of the pious Romans to visit, on Good Friday, the tombs of the different martyrs in the Catacombs, barefooted and in solemn procession. Peter, the venerable general of the order of Cluny, who died in 1186, speaks of having seen in Rome very ancient altars and oratories in subterranean crypts, which were often visited by the faithful, and devoutly kissed and revered by them. From the pontificate of Honorius III., in the 13th century, to that of Martin V., in the 15th century, all mention of the Catacombs ceases. The turbulence of the different political factions, and the residence of the Popes at Avignon, occupied the attention of the Romans, to the exclusion of every other matter, for they seem to have suffered much from their own internal divisions. Towards the end of the 16th century, Onuphrius Panvinus, an Augustinian friar, wrote an account of them, which he seems to have gathered from the acts of the martyrs, the *liber pontificalis*, and other ancient authorities. He only reckoned 43. Baronius follows his account. No further light was thrown on them, until, at the close of the same century, Antonio Bosio, who resided at Rome, as procurator for the Knights of Malta, undertook the task of exploring them. During his residence in Rome, a portion of the road near the *Porta Salaria*, had fallen in. This brought to light the Catacomb of St. Priscilla. A contemporary writer speaks of the amazement of the Romans at finding other cities concealed beneath her own suburbs, beginning now to understand what they had only read of or heard of before. None could tell, though they had often heard of them, whether length of time and the incursions of the barbarians had not altogether destroyed them. The ancient acts of the martyrs told in innumerable instances the names of the Catacombs in which the several martyrs were buried. Bosio made these his study, and was

enabled to ascertain with some degree of probability the place where each cemetery was. Having discovered that many martyrs were buried in a cemetery in the Appian Way, about three miles from the city, he endeavored to find out the original entrance. When the entrance to the Catacomb was found, the difficulties in his way were by no means removed, for it was blocked up, and was not accessible without immense labor. At his own expense, and by working at it himself, he endeavored to force a passage through the rubbish, which ages of neglect and external causes had collected in the interior. Fresh difficulties also awaited him from the labyrinths of the streets, and from finding the way in many places interrupted by a fall of earth, or by being under water. He tells us that the first time he got into the cemetery of St. Callisto, on the 10th of December, 1598, he had some difficulty in finding his way out; but on his second visit he carried with him a large ball of twine and a supply of candles, and a spade or two for digging, and taking with him also a sufficient quantity of provisions. He spent whole days and nights in exploring its numerous galleries. He copied also the principal paintings, and made drawings of all the most remarkable chambers, and of other curious and valuable objects he met with in his researches. He occupied himself this way for about 33 years. He died before he was able to publish the results of his labors, and left his papers and his property to the Knights of Malta. Prince Aldobrandi, at that time ambassador of the Knights of Malta to the pontifical court, showed these papers to the Cardinal Francis Baberini, the librarian of the Vatican, who consigned them to John Severan, an oratorian. Under his care the great work of Bosio was published, with some additions, thirty years after his death, and soon went through a second edition; but the anxiety of the literary public did not allow him time to translate the work into Latin, nor to make it as perfect as

he could have desired. This Arringhi accomplished, after a period of thirty years had elapsed, and thus introduced the discoveries of Bosio in the Catacombs to the world at large, sixty years after his death. When the interest of the Catholic world in the Catacombs was thus excited, the practice of translating the bodies was resumed; and various facilities for this purpose were granted to different religious orders, which were annulled by Clement XI, who reserved the matter to the Supreme Pontiff. Clement XII, in 1678, intrusted the care of the Catacombs to the cardinal-vicar. At a subsequent period, the work of excavation was carried on under the direction of the Pope's sacristan and the cardinal-vicar, nothing being done to preserve the Catacombs, or to enable the antiquarian to study their form and antiquities in the most successful manner. Under Gregory XVI, Father Marchi had accomplished much. Pio Nono has done the matter more effectually, by appointing a commission of sacred archeology, who have pursued the studies of the Catacombs in a scientific manner, and under their direction discoveries are made, which promise most important contributions, not only to Christian archeology, but also to the ecclesiastical history of the first centuries.

CHAPTER XLVI.

Painting and Sculpture in the Catacombs.—The Nimbus.—The Good Shepherd.—Jonas.—Daniel in the Lion's Den.—Lazarus.—Baptism.—Moses Striking the Rock.—The Eucharist.—Inscriptions.—Gallery leading to the Library of the Vatican.—"In pace."—Orders of the Clergy.—Virgins and Widows.—Prayers for the Dead.—Prayers to the Saints.

BEFORE proceeding to give a sketch of any of the Catacombs about the Eternal City, it will not appear out of place to make a brief allusion to their paintings and inscriptions, which must ever have the deepest interest for the Christian pilgrim, as they make him live in ages gone by, and bring him into connection with the first professors of the faith. That they made those paintings, which are to be seen in the subterranean chapels, will appear by comparing them with the paintings in the baths of Titus, and with those in Pompeii, which had been destroyed by an eruption of Vesuvius, A. D. 79. D. Agincourt, who had devoted thirty years of his life to a study of the fine arts, especially with respect to the different epochs in their history, having compared the paintings in the Catacombs with those in the baths of Titus, and those at Pompeii, which had been then but recently discovered, and extending his researches further by comparing them with the paintings of the tomb of the Nasones and of the Columbaria, came to the conclusion that they were the works of the primitive Christians. The more skilfully the painting is executed, the earlier date is to be ascribed to it, for art was in a more flourishing condition for the first two or three

centuries after the Christian era, than for a very long period afterwards. Other circumstances will also give much assistance in determining the date of the different paintings. Amongst these, the *Nimbus* will be found to give considerable help. This was not used until the end of the fourth century, and will serve to determine the date of the figure round the head of which it is placed. As long as the body of the saint remained in the particular chapel in which it was buried, it was customary for succeeding ages to renew the paintings in these chapels. Thus in the Catacombs of St. Callisto, the paintings of St. Cornelius, and his contemporary, St. Cyprian, both in ecclesiastical costume, and carrying the book of the Gospels; and of St. Sixtus, St. Urban, and St. Cecilia, in the same Catacomb, appear to be of the 5th and 6th centuries. In the first centuries, painting seems to have been looked upon with a jealous eye, in consequence of the bad uses to which paganism had turned it. It appears from Tertullian, who wrote in the second century, that the cups used by Christians were ornamented with the figure of the Good Shepherd. Eusebius and St. Augustine make allusions to the images of the Apostles, which had been handed down from early times, and to this age we may assign many of the paintings in the Catacombs. The Good Shepherd seems to have the most prominent place amongst those paintings. In this our Saviour is represented as bearing a sheep on his shoulders. In a very old painting in St. Callisto, he is represented as standing between a sheep and a goat—the goat always representing the sinner in the Catacombs, and being typified thus in the Scriptures. The goat is placed on the right hand, as the place of honor, and the sheep on the left. The heresy of the Montanists, one of the earliest which troubled the church, and which denied the power of the church to forgive some of the more heinous sins, gives us the reason for this arrangement being adopted, in order to show that such was

not the teaching of the church. Next to the Good Shepherd, no subjects are more common than subjects taken from the history of Jonas. The sudden growth of the tree to shelter him from the heat of the sun, reminded them of the power of God, which was able to protect the suffering Christian, if need be, even by a miracle. Its sudden withering, and the prophet's lamentation, warned them to avoid the fault of Jonas, and to be ever ready to exchange mercies for trials. The prophet being swallowed by a great fish, and thus seeming to have perished, was the very means which served for his preservation. It is quoted by our Lord as a type of His resurrection, and is therefore a type of ours, and served to encourage those who were suffering under persecution. Accordingly, we find these four scenes from the history of Jonas, occupying corresponding compartments on four sides of a chapel. Sometimes only two are found; sometimes all are crowded together in one painting.

Daniel in the lion's den, and the three children in the fiery furnace, are of very frequent occurrence in the Catacombs; the prophet being always represented with his hands stretched out, in the form of a cross, the attitude which the Christians used in prayer. He is always represented naked. On the contrary, the children are represented in the peculiar costume of the East—the Phrygian caps and the full trousers. The raising of Lazarus is another favorite subject. The door of the tomb appears as the front of a temple, such being the common form of the sepulchres in Rome; and Lazarus is always represented as wrapped round with linen, in the peculiar manner in which the Romans of the present day wrap the *bambini*, or the little children. Another figure which is not of unfrequent occurrence, is that of Noe in his ark, the ark being represented as a small box, in which is standing a man, stretching out his hand to receive the dove, with an olive branch in its mouth. By this they intended to typify

baptism—the ark representing the church, the dove the Holy Spirit, by which we are born again in baptism, and the olive branch the token of peace and reconciliation. The Sacrament of Baptism is also often represented under other forms—a favorite representation is a man catching a fish, a manifest allusion to the functions of the Apostles, and to that ancient saying of the fathers—“That we are after the model of Christ, the true fish, become little fishes, and saved through the agency of the water in which we are born.” The same doctrine is represented literally often in the next compartment of a roof of a chapel, by a man pouring water over the head of another. Another subject often to be met with is that of Moses striking the rock. His taking off his shoes before he ascends the mountain, is sometimes to be found, on the opposite side of the chapel. In many of the carved sarcophagi of the 4th and 5th centuries, we have the name of Peter, and not Moses, over the figure striking the rock, which seems to represent that St. Peter held the same functions in the church that Moses did under the law. That the rock being Christ, it was under the commission of Peter it was stricken, and gave forth the water, which was considered emblematical of baptism, and of the graces given by the sacraments. This same idea is more fully carried out in other sculptures in the Christian Museum of the Lateran palace. Our Lord, in his performing his miracles, is represented as using a rod. Moses has the same emblem in his hand when striking the rock. No other person is represented with this, except St. Peter. On one of these basso-relievos, after our Lord performs several miracles, in a subsequent part of the same sculpture, he is represented as having given the rod to St. Peter. A cock is sculptured at the feet of the Apostle, because, as the fathers tell us, that he to whom the keys of the kingdom of heaven are intrusted might thus be mindful of his fall, and not refuse to open the gates to those who had fallen, and had risen again

like himself. Our Lord's healing the paralytic is another subject of painting in the Catacombs. The mystical meaning of this is sufficiently clear. The body of the sufferer was typical of the soul palsied by sin; and he who saw both the body and soul of the man with the palsy, said to him, "Thy sins are forgiven thee." The first Christians connected this with the Sacrament of Penance; for in the Catacomb of Hermes, in immediate connection with this subject, we have a penitent kneeling on both knees before the priest, who is giving him absolution. The Eucharist seems to be the subject of by far the greatest number of these paintings. Our Saviour feeding the thousands with a few loaves and fishes, is an obvious type of the Eucharist, and also the miracle of our Lord changing the water into wine. The loaves and the fishes are also often frequently brought together. Christ, from the very earliest times, was always represented under the figure of the fish, which was considered typical of him, and which in the Greek presents the initials of our Lord's name and office. Any one only tolerably acquainted with the fathers, must be familiar with instances of the fish being considered as representing our Lord. The fish and the bread, when taken together, are a suitable representation of the Eucharist—the one representing the outward form, or accidents; the other, the hidden reality or substance. In a chamber in the cemetery of St. Callixtus, close to the tomb of St. Cornelius, and of a date probably anterior to his pontificate (belonging, probably, to the first fifty years of the third century), there is a fish represented, bearing on his back a basket of bread. It is repeated on either side of one of the principal paintings. The bread is not of the ordinary kind, in small loaves, but seems to be that known among the Romans as *mamphala*, bread which was used as an offering of first fruits by the people of the East, and is of an ashen color. In the basket is painted what seems evidently intended for a glass chalice.

full of wine. The sacred bread and wine borne by the fish, form a combination which we cannot doubt, and is typical of the Eucharist. In another chapel of the same cemetery, which was used as the burial-place of the pontiffs, from St. Pontianus, A. D. 235, to St. Melchiades, A. D. 314, there is a number of chambers, ornamented with paintings belonging to the same date. In one of these is a painting of a table, with two loaves and a fish. In another, a table of the same kind, with a single loaf and a fish, over which a priest is holding out his hands for the purpose of blessing them; while on the opposite side of a table stands a woman, emblematical, perhaps, of the church, with uplifted hands, in the attitude of prayer. In the adjoining chambers, seven disciples are represented as seated at a feast, consisting of bread and fish. Both these, there can be no doubt, are emblematical of the Eucharist.

Such are the subjects most frequently to be met with in the paintings of the Catacombs. The Adoration of our Lord by the Magi, is also a favorite theme, and was to the early Christians an expression of thankfulness; for they, like the Magi, had been called, being Gentiles, to the knowledge of our Lord; and it was also to them an earnest that even the Gentile world would be called to share the same blessings. They are represented as offering the gifts to the Infant, seated in the lap of his mother. They are sometimes represented before Herod, with the star over their head, who directs his eyes, so as not to see it. Of the paintings found in the Catacombs, many have the same distinguishing features of Catholic truth. On the bottom of a glass chalice, as it is supposed by some to have been, though others seem to think it was used for a patten, are the figures of St. Peter and St. Paul, with the Blessed Virgin, holding up her hands in the attitude of prayer, between them. The figures are in gold, enamelled. Others of the same description may be found in

the museum of the Vatican. Only occasionally paintings of subjects not found in Scripture, of single individuals, the martyrs, or others buried in the adjacent graves, are to be met with; and these are painted with the greatest simplicity, and always with the arms outstretched, in the attitude of prayer.

The inscriptions taken from the Catacombs are by far the most numerous of those which are to be met with in the different museums. Their importance cannot be over-estimated; but unfortunately, the collections are very imperfect, having been made only in recent times, when large numbers of them had been already scattered through different parts of the world—many of the most valuable have been given to private individuals, and have thus been lost to public museums, where they might have been classified, and thus have assisted the study of this important branch of Christian antiquities. Even for the collection of these inscriptions, we are indebted to the pontiffs; for though Nicholas V., in the 15th century, contemplated making a collection of these, and Eugenius IV. and Callixtus III. forbade, under heavy penalties, the alienation or destruction of any thing belonging to this class of monuments, it was not until the time of Benedict XIV. that any thing seems to have been effectually done for their preservation. This pontiff appointed Francis Branchini to collect all the sculptural stones that could be found, and ordered them to be placed in the long gallery leading to the library and the museum. But many difficulties prevented these designs being carried out until the time of Pius VI., when they were made under his orders by Cajetan Marini. From this it appears that the Lapidarian Gallery, as it is called, is very imperfect, being nothing but a collection of those monuments which had not been otherwise disposed of before the time of Benedict XIV. Others may be seen in the museums of the Capitol, the Lateran, and the Roman College; and in the cloisters of St. Paul, St. Gregory, and St. Lawrence outside

the walls ; also in the porticoes of St. Mark, Sta. Maria in Trastevere, and in other churches. The number thus preserved is about two thousand, which is not a fifth part of what has been actually discovered. Yet it is sufficiently large to enable us to appreciate their value, and to make us regret so many should have been lost and dispersed through private hands. The greater portion of these were cut in the stone which closed the grave, or scraped rudely with the end of the instrument with which the slabs were secured. In some instances, the inscriptions were made with red paint or charcoal. Most of the inscriptions are written in Latin, and in Latin letters. Some also in Greek, and according to the letters of the Greek alphabet. Others show a singular confusion of languages and characters. The precise date of each particular inscription is a point of considerable importance. They date from the close of the first to the early part of the fifth century. The most certain way of determining the date is by the names of the consuls ; but these are seldom found previous to the time of Constantine. Other indications may, however, aid us in determining the date. Whether the inscriptions were found in a higher or lower story of the cemetery, whether near the entrance or deep in the interior, the dates of coins, and the peculiarities in the letters, and in the form of the inscription, are also of the greatest assistance. Brevity and simplicity are especially studied in those epitaphs. Often the name of the deceased stands quite alone, or only with the addition of "in peace," or "in God." "Well deserving faithful servants of God," are the only titles bestowed upon all the ranks and ages of the Christian dead. Sometimes "amicus omnium," "amator pauperum," are added. Husbands and wives are commended for having lived together in harmony and peace : "Semper concordēs, sine lesione animi, sine ulla querela." Women are commended for their chastity and modesty, and children for amiability and innocence.

" *Anima dulcis, and Innocens parvulus, Innocens agnellus Dei, Agnella innocens, Palumba sine felle, Palumbulus sine felle.*" However interesting it would be to pursue this subject, and to show how they differ from the laudations to be met with in modern epitaphs, both in their modesty and in their simplicity, it will be necessary to see what evidence they afford us on other points; and perhaps the only matter on which we have a right to expect any thing like a copious and positive information, is on the belief which those who committed their friends to their last resting-place, and carved those epitaphs, had with respect to their condition and prospects, and the relation which still exists between them and the survivor. Only incidental allusions can be expected with respect to other matters—to sacramental rites and dogmatic teaching. It will be much if they contain incidental hints or slight allusions, which may serve to confirm or illustrate knowledge previously received from other resources, and in this point those inscriptions will not be found to be deficient. There is in these inscriptions a general division made between clergy and laity. All the hierarchy have its members numbered in the inscriptions in the Catacombs. Bishop, priest, deacon, sub-deacon, acolyte, exorcist, and lector, have their several memorials amidst the tombs of the Catacombs. Other ranks or offices also are numbered there; the *fossore*s, to whom allusion has already been made, and also the *notarii*, who compiled the acts of the martyrs.

Nor are the Catacombs silent with respect to the virgins and widows who were consecrated to God. We constantly meet with *virgo devota, ancilla Dei, virgo votis deposita, and Matrona vidui Dei, vidua quæ ecclesiam nihil gravavit.* The *catechumens* also, and the newly baptized, who were called *illuminati* and *neophyti*, have also their inscriptions: "Here lies Achilla, newly illuminated." "Here rests Andragathus, a Greek, a catechumen." "Here rest two innocent brothers,

Constantius, a neophyte, and Justus, one of the faithful." The Catacombs were called cemeteries; the chambers were called cubiculum, and the body laid in the grave, depositum. The person who had departed was said to have slept in *pace*. The precise meaning of this phrase, which occurs so often, has formed the subject of much discussion. Some have supposed that an allusion is to be found to the reconciliation of sinners or heretics. Others have found in it an allusion to the rest now found by the faithful departed, from the trials and sufferings of the Christian life during the ages of persecution. A third party supply the word *requiescat*, which, though it may answer in some instances, will not do in all, as the sentence is evidently not elliptical, and the verb connected with it is as frequently found to express something present, being in the indicative mode, as to be a part of prayer. Many instances are to be met with, where each of these interpretations is found to be correct, and one of them cannot be adopted to the exclusion of the rest. The phrases *recessisse in pace*, *reddidisse in pace*, are constantly to be met with, in which *pax* seems to denote ecclesiastical communion. It appears, also, to refer to the bodily rest of death, when we meet with "dormit in somno pacis" in an inscription; and that it was in many instances a prayer for the deceased is certain, from the following phrases often to be met with in these inscriptions: "In pacem estote," "Quiescas in pace," "Vivas in pace." Prayers for the dead are to be met with constantly. The following are a specimen of the inscriptions—the original are in Greek, and are taken from the Catacombs of St. Nereus and Achilles: "Aurelius Olianus, of Paphlagonia, a faithful servant of God; he sleeps in peace; remember him, O God, for ever." "Demetrius and Leontia, to their well-deserving daughter, Syrica: 'Remember, Lord Jesus, our child.'" The two following are taken from the Catacomb of St. Pretextatus. The first is in Greek and Latin; the second is in Latin: "To

my well-beloved sister, Bon— . . who died on the 8 day before the kalends of November ; may the Almighty God Christ refresh thy spirit in Christ." "Kalemina, may God refresh thy spirit, together with that of thy sister, Hilara." Examples of this description may be multiplied to any amount. Prayers for clearness of light, and the not suffering the soul to remain in darkness, are constant. The following are taken from the collection in the Lateran Museum : "Lord, let not the spirit of (our mother) Venus be ever in darkness ; of the number of her sons, those who survive, Venerosus and Projectus, (set up this monument.)" "Eternal light be to thee, Timothea, in Christ. She lived 18 years and 9 months in peace." A form commonly to be met with is *vivas*, or as it is written by the interchange of letters, *bibas in Deo*, and in *Deo Christo*. All three forms of prayer are familiar to those who daily pray in the canon of the mass. "Remember, O Lord, thy servants who have gone before us, and who sleep in the sleep of peace ; give them a place of refreshment, blessedness of rest, and clearness of light." "Vouchsafe to unite them to the company of thy saints." Two others are still more remarkable : "Ruta, subject and affable to all, shall live in the name of Peter in the peace of Christ." "Mayest thou live in the name of Laurence." In a form similar to this, the church now bids the soul, in her office of the *commendatio animæ*, "go forth from this world, in the name of the holy Apostles and Evangelists, in the name of the holy martyrs and confessors." There are instances, also, in which the departed soul is commended to the care of some saint who had already gone to glory. "Domina Basila," or, as it would have been written in after ages, "Santa Basila, we, Crescentius and Micina, commend to thee our daughter, Crescentina, who lived ten months." Another taken from the same Catacomb of St. Basila, called the Catacomb of St. Hermes, is as follows : "Aurelius Gemellus, who lived —

year and eight months and eighteen days." A mother made this to her dearest, well-deserving son: "In peace, I commend to thee, O Basila, the innocence of Gemellus." In the Catacomb of St. Nereus and Achilles, is a fragment of a Latin epitaph. It says the person for whom it was written died in June, and then concludes: "*Vivas in pace, et pete pro nobis,*"—"Mayest thou live in peace, and pray for us." This portion of the epitaph is perfect. There is one in Greek to the same effect, "Mayest thou live in peace, and pray for us." The same kind of inscriptions is to be met with in the Lapidarian Gallery and in the Lateran Museum. "May thy spirit happily rest in God; Pray for thy sister; Pray for your husband, Celsinianus; Pray for your parents." "Remember in your holy prayers both him who engraved, and him who wrote this (inscription)." "In your prayers pray for us, because we know you to be in Christ." Instances of this description might be quoted without any limit. In the basilica of St. Agnes beyond the walls, there is an epitaph composed by Pope Damasus in the 4th century, and set up at the tomb of the saint: "*Ut Damasi precibus faveas, precor, inclita martyr,*"—"I pray, O noble martyr, that thou wilt help the prayers of Damasus." He thus concludes his epitaph for his sister Irene, who died a nun, aged twenty: "Remember, O virgin, that by God's help, your torch may give me light." Inscriptions of the same character may be multiplied to a great extent; but these are sufficient to show how clearly they bear witness to the doctrine of the intercession of the saints. All that have been quoted belong to the earliest ages of Christianity. Cavalieri Rossi, who has devoted much time to the study of the Catacombs, is about publishing all the Christian inscriptions of Rome of the first six centuries. This work will supply a mass of inscriptions which bear testimony to the teaching of the church on all the mysteries of the faith, and which will be

calculated to supply much information to the Christian student and antiquarian.

The subjects which have been thus lightly touched on in this chapter, are of the deepest interest. They are to the Catholic, memorials of the piety and devotion of the early Christians, who, in the midst of trials and persecutions, thus piously consigned the dead to their resting-place, in the hopes of the resurrection, knowing that death had not severed the bond which exists between them, but had only drawn it more closely, by enabling them to pray for their departed friends, that they might soon enter on the fulness of their joys, and that they thus in glory might be enabled to help them by their prayers, and to cheer them as they toiled onward in their course, amidst trials and persecutions. There was none of that heartless system which consigns the dead to its home, and believes all union has ceased between them and the departed ones. They were enabled to look upon them as still members of the communion of the saints; and thus they went to their tombs with joy, and anxiously looked forward to the time when their own pilgrimage would be at an end, and they themselves would depart in peace, and enter into their everlasting rest. Their faith was bright, and their prayer was, that grace might be given them to win the crown of martyrdom.

CHAPTER XLVII.

Catacombs of St. Agnes.—Paintings.—Chapels.—The Cathedral.—The Lady Chapel.—Catacomb of St. Callixtus.—Popes buried here.—Pope Damasus.—Burial-place of St. Cecilia.—Cavalleri Rosal.—Arcosolium.—Painting of Five Saints.—Pope Cornelius.—Low Pillar before the Pictures.—Catacomb of St. Alexander.—Visit of Pío Nono.—Catacomb of St. Nereus and Achilles.—The Paintings.—Catacomb of St. Pontiano.—The Baptistery.—Catacomb of St. Hermes.—Catacomb of St. Priscilla.—Catacomb of the Jews.—History of the Art of Painting.

THE details which have been already entered into, will prepare the reader for a sketch of the Catacombs of St. Agnes and St. Callisto, being two of the principal Catacombs in Rome. But how little can any description do justice to those places! If a writer desires to paint a beautiful scenery, or to describe some enchanting prospect, he can do so in a manner which will make himself intelligible to his hearers; for he speaks of things with which they have been more or less familiar, though, perhaps, they have never visited the place of which he speaks. But a description of the Catacombs introduces the reader to things unlike to any thing he may have seen before; and there is nothing with which his reader is familiar that will assist the writer in conveying a true idea of it, and endeavoring to make him realize those places where the martyrs of the faith have for so many centuries been entombed. Nothing, in short, can supply the want of a personal visit to the Catacombs; and any description attempted to be given of these will be meagre in the extreme. Under the church of St. Sebastian is a Catacomb, to which allusion has already been made, but it is in itself of no value to enable

the pilgrim to understand the real nature of them. Being near the monastery, it has never been lost sight of, whilst the others have been, as we have shown, nearly altogether forgotten. It is, however, interesting from its associations, as there St. Bridget was wont to kneel, wrapt in contemplation. Here St. Charles Borromeo was wont to spend whole nights in prayer; and here the heart of St. Philip Neri was so inflamed with divine love, as to cause his ribs to be broken. Here those saints were wont to pray, as this was the only portion of the Catacombs that was accessible to them. This, therefore, does not need much description. We shall, therefore, go to the Catacomb of St. Agnes. The life and martyrdom of this holy virgin will always make her an object dear to the Catholic. Her tender age, and her figure so childlike, that no fetters could be found small enough to fit her wrists, will always be witnesses of the wonders which the grace of God is able to effect. Over her tomb, at the request, it is said, of his daughter Constantia, Constantine erected a church. The body of the saint lies immediately under the high altar. A few years ago there was an entrance to the Catacombs from the church, but this has been stopped up, and the entrance is now beyond the basilica on the *Via Nomentana*. The staircase by which an entrance is now obtained to the Catacombs, was in all probability made at the time of Constantine, for the pilgrims who repaired there to visit the tombs of the martyrs. That this was not the original entrance is certain, from its destroying the graves where it breaks into the gallery. An inscription scratched in the mortar round one of the graves, gives the date of this portion of the cemetery, as it mentions the names of those who were the consuls in the year 836. Other parts of the Catacombs are undoubtedly much more ancient—some parts of it even older than the times of St. Agnes, the name of the saint which is given to a Catacomb not being a fair criterion

whereby to judge of the date of the Catacomb, though some of them were made when the saints whose name they bear lived; as, for instance, the Catacomb of St. Helen on the *Via Tiburtina*, which was not excavated until the time of the mother of Constantine; while the Catacomb of St. Priscilla dates from a time as remote as the saint who was the mother of Pudena. The Catacomb of St. Callixtus is much older than the time of the saint, as martyrs are recorded to have been buried there fifty or sixty years before that period. The fame of St. Agnes, which, as St. Jerome says, was spread throughout the world, caused her name to be given to the Catacomb in which she was buried. After advancing some distance into the Catacomb, there is a square apartment, made out of the tufa, like the rest of the street. Its walls are occupied with graves, but it seems to have been used for another purpose. On either side of the door are two chairs carved out of the tufa, and on the sides of the chamber are remains of a low ledge, intended to be used as a seat. If the holy sacrifice was offered in this chamber, a portable altar must have been used, as the *arcosolium* seems rather too high, unless a step had been placed before it. The two chairs seemed to be a difficulty to those who have visited this place, in endeavoring to fix the use to which this room must have been applied. It has been maintained that these chairs have been used as confessionals—the purity and holiness of the Christian life being such, that the primitive Christians did not dread their confessions being heard by those around them. Others have supposed the chairs were occupied by the *magister audentium*, as St. Cyprian calls the instructor of the catechumens; and by the deaconess, who attended the instructions that were given to the female catechumens. Another chamber, not far from this, is still more remarkable. The *arcosolium* is the exact height for an altar, the credence table is perfect, and the whole roof is richly

ornamented with paintings. In the centre is the figure of a man sitting; on either side of him is a chest, filled with rolls of parchment. In the vault over the *Arcosolium*, on the right, is the Good Shepherd, standing between a tree and two sheep, bearing a third on his shoulder. On one side is Daniel in the lion's den, and on the other is a figure of the three children in the fiery furnace. In the right hand compartment of the roof or ceiling, Moses is represented as taking off his shoes. In the opposite one, Moses is striking the rock, with the waters flowing forth from it. In the division of the roof nearest the entrance, the paralytic is carrying his bed. On the ribs of the vaulting there are other paintings, representing a person with his arms extended in prayer, with a sheep on either side. In another chamber, not far from this last one, there is also the altar and the credence table, the paintings being in a much better state of preservation. The Good Shepherd occupies the centre place in the compartments of the roof. Adam and Eve, with a tree between them, Moses striking a rock, and Jonas lying under a tree, occupy three of the surrounding compartments. In the fourth is a figure of a female, with her hands stretched out in prayer, representing the Blessed Virgin—thus giving us a series of the events in the history of the world, and representing the antediluvian era, the law, the prophets, and the Gospel. On the arch of the vault, over the *arcosolia*, our Lord is represented as sitting with six of his disciples. All the spaces between the principal subjects on the roof are filled with birds, fruits, vases of flowers, and other ornaments. In another chapel are several paintings much defaced, but representing subjects not seen before in this Catacomb. The five virgins are represented as advancing with torches in their hands—this is the only part of this painting which can be deciphered, the rest being nearly defaced. Adam and Eve, and Daniel in the lion's den, occupy two sides of the same vault. On the

outer wall, or front of the grave, are the three children in a fiery furnace, and a ship in full sail, from which two of the crew are throwing Jonas into the sea. A long gallery is then entered. In the cement which closes up the graves, on either side may be seen figures of palm-branches, rudely formed, and in some graves the bottoms of small glass bottles; in others the impression left by those, in which the blood of the martyrs was placed. Several graves of this description occur together, and generally throughout the Catacombs these are to be found in clusters, showing us that the sword of the persecutor struck down multitudes in the same persecution. Over this long street is the *arenaria*, from which the sand had been taken. A hole for this opens into this long gallery, and shows that the tufa out of which the Catacomb had been formed, had been taken up through this opening. As we traverse this long street, we find no crossways or chapels—all these seem to have been placed as far as possible from the entrance, in the hope of baffling any attempt that might have been made of entering them. There are many other chapels in this Catacomb; two in particular deserve a visit—one is called the Cathedral, the other the Lady Chapel. The Pope's seat, hewn out of the tufa, is at the end of the long narrow chapel, or rather two chapels divided by a street. In the apse under the arch, was placed the *altare portatile*, so that the bishop celebrated mass turning towards the people, and the two chambers, which form one chapel, would hold about 70 or 80 people. Over the gallery is a *luminare*, which gave both light and air to the two chambers. The Lady Chapel is quite near. Over the altar there is the Virgin Mary, with the Infant Saviour in front of her. The arms of the Blessed Virgin are extended in the attitude of prayer. On two sides of the same *arcosolium* is the figure of the martyr, who probably was buried under the altar; and in the centre of the vault another figure, which cannot now be recognized. These

paintings do not appear to be so early as those in the other parts of the Catacomb; for there is a monogram on either side of the Blessed Virgin, of which there is no example before the time of Constantine. They are not, however, later than the end of the 4th century, as they have no aureole around the head. Those paintings seem to hold an intermediate place between the paintings of the first ages and those of a later date, when the church, in peace, adorned the tombs of her martyrs with paintings, specimens of which are to be found in the Catacomb of St. Calistus.

This brief outline refers merely to what is best worth seeing in the Catacomb of St. Agnes, but is far from describing all that is to be seen. Much of the Catacomb has not yet been excavated, and it would repay the time and labor which would be spent in the excavation, and contribute much to the researches which are now being made into the history of the church in the first ages. The next Catacomb which we shall attempt to describe is the Catacomb of St. Callixtus, and which gives a good idea of their condition at a later period. The Catacomb of St. Agnes, showing us what they were in their primitive simplicity and in their poverty, though St. Callixtus gives us specimens of the Catacombs in their early dates, having also paintings of that period—yet its peculiar value is in its having those of a later date, which may be called its historical monuments. Different authorities show us that this was the most important of the ancient cemeteries in the neighborhood of Rome. The researches which have been made in it in later times fully confirm this. It is so rich in objects of interest, that the only difficulty is to select those most worthy of notice, as new discoveries are made every day. A few of the most important only will be mentioned at present. The entrance to the Catacombs is on the road leading from St. Paul's basilica to the church of St. Sebastian. A little way off the road is an old staircase, which

has been repaired, and which leads to the Catacombs close to the now desecrated chapel in which St. Damasus, his mother and sister, were once buried, and brings us into the parts of the Catacombs which contain the most interesting monuments of the early ages. Near at hand is the chamber in which were buried several Popes of the third century. Here are the tombstones of St. Anteros and St. Fabian, the first of whom was Pope from Nov. 21, 235, to Jan. 3, 236; the second occupied the pontifical throne from Jan. 11, 236, until Jan. 20, 250. Here also are the tombs of St. Lucius, who died on the 4th of March, 253, and St. Eutychianus, who was Pope from Jan. 5, 275, to December 7, 283. There is also a very interesting inscription, which was set up by Pope Damasus near the close of the 4th century. It mentions those who were buried in this chapel; but, not wishing to disturb the ashes of the dead, he built a small chapel in the open air above this spot. This inscription had been in the works of Pope Damasus, but the original had been broken into fragments, which have been collected and put together by the Cavaliere de Rossi, and it is now in an almost perfect state, a few portions only being wanted. Near the entrance of this chapel are the inscriptions made on the walls by the pilgrims who visited this place during the 5th, 6th, and 7th centuries, and who have generally recorded some aspiration to the saint, whose shrine they came to visit, or some prayer for the soul of the departed, in whose behalf the pilgrimage was undertaken. Many of these can be deciphered only by the eye of the practical antiquarian. Others are sufficiently legible: "Sancto Sixto,"—St. Sixtus being martyred in this cemetery, and buried in the adjacent one of St. Pretextatus. "Bibas in Theo," and others in the neighboring chapel, are still more legible. These inscriptions have been set up in the wall, being found in the rubbish with which the chapel was filled. In the corner of this chapel is an opening into

another, which leads into the burial-place of many martyrs. In this chapel St. Cecilia was buried. Her martyrdom and burial, and the discovery of the place where she lay in the Catacombs, have already been related; but the place where Pope Urban buried her, and where her body had been discovered previous to its translation to her church, where it now lies under the high altar, had been forgotten through the lapse of ages, during which these Catacombs were closed up. It had been supposed that the part of the Catacomb adjoining the church of St. Sebastian was the place where she had been buried. A French archbishop, in the beginning of the 15th century, set up an inscription in that cemetery, to commemorate the fact, and it has been taken for granted, that this was the precise spot where she had been buried. Cavaliere de Rossi, having discovered the chapel already spoken of, was certain the place of the saint's interment could not be far off, as St. Urban had stated he had buried her not far off from his colleagues, with his own hands; and descriptions of those Catacombs, written in the early part of the 15th century, stated that St. Cecilia was interred in the chamber adjoining the chapel, in which St. Fabian, St. Anteros, and the other Popes were buried. The vision seen by Pope Paschal, who in the beginning of the ninth century translated the bodies of these saints, informed him that St. Cecilia was so near, that she might have spoken to him mouth to mouth. All this confirmed the impression of Cavaliere de Rossi, and he resolved to excavate the chamber, which was, however, full of rubbish, even up to the *luminare* which opened into it. On the wall of the *luminare* the representation of three saints—St. Polycamus, St. Sebastianus, and St. Cyrinus—were found, with the names inscribed. The itineraries of the 7th century describe those saints as being buried in the same chapel with St. Cecilia. Lower down, on another side of the chamber, was discovered a painting of a young lady very

richly attired, ornamented with bracelets and necklaces, which seems to represent St. Cecilia. Further down is a figure, with the name of St. Urban inscribed, in full pontifical dress; and a large head of our Lord, with rays of glory, in the form of a Greek cross, which evidently bears the date of the 6th or 7th century. All these indications have satisfied Cavaliere de Rossi that this is the chamber in which St. Cecilia was interred. Thus his patience and industry have been rewarded in recovering the thread of a long-lost tradition, and in being able to identify the sepulchre of Rome's most famous virgin, saint and martyr.

Leaving these chambers, which belong to the earlier part of the third century, we come to others of probably a still earlier date, in which those symbolical representations already spoken of have been repeated. With the exception of the history of Jonas and the fossors, there is no painting of a different character from those already described. In the interior of the Catacombs is an *arcosolium* in a chapel, which is capable of holding five bodies; and on the wall above are very early paintings of the five saints who were buried there, and which, though somewhat mutilated by the fresh graves that have been excavated there, still remain in a sufficient state of preservation to show the age to which they belong. Each of these is praying, with his hands extended, and over the head of each is his name, with the usual formula, "Dionysius in pace;" and between these figures are beads and flowers, which were emblematical of the joys of Paradise; and below a peacock, the emblem of immortality. Beyond this is another chapel, with paintings still more interesting, and of which Cavaliere de Rossi gives the following interpretation: The Good Shepherd stands between a goat and a sheep, with a sheep on his shoulders, evidently to show the teaching of the church in opposition to the Montanist heresy. On either side of the Good Shepherd, the apostle is hurrying

forth to gather more sheep into the fold. One sheep is described as turning his back on the apostle ; another, as turning towards him ; a third has the neck outstretched, as if in the attitude of attention ; a fourth occupies a middle course, not refusing, but with the head bent down, and busily engaged feeding at the same time. All these represent the different dispositions with which different men receive the instruction afforded them. Some lend a willing ear, and take it in with their whole hearts ; others refuse to attend, whilst others endeavor to make a compromise between God and mammon. On the other side, Moses is represented as taking off his shoe, and as striking the rock. The two figures of Moses are quite different ; the reason of this being, in consequence of what has been already said on this point, that the second is symbolical, being descriptive of St. Peter. On the other side, but almost destroyed by a niche which was made in it, is a painting of our Lord, standing between two of his disciples, and multiplying the loaves and fishes. Thus we have the Sacrament of Baptism on one side, and on the other the Sacrament of the Eucharist, whilst that of Penance occupies the centre. The chapel of St. Cornelius is separated from the chapels of all the other Popes, as he was martyred at *Civita Vecchia*, and his body was brought to Rome and interred in this cemetery, at the expense of a private Roman lady of noble birth. This tomb is a large deep vault, with an arched roof. One portion of the stone was found in the vineyard over the Catacomb, amongst several others, having on it portions of the letters "N E," followed by "lius martyr." The present Pope purchased the vineyard, and caused excavations to be made, when the other half of the inscription was found—the letters "CORNE," and beneath them "EP," being found on it. On the wall near the grave is a painting of the Pope, with his name written at full length. St. Cyprian, who was martyred on the same day, but in a different

year, was the contemporary and the friend of St. Cornelius. His feast had always been kept on the same day, and was celebrated at this tomb. De Rossi therefore felt confident that he would find some memorial of St. Cyprian there, and he accordingly discovered another, figured in pontificals. The letters of the name, which still remain, are sufficient to show that this is intended to represent St. Cyprian. Before these pictures is a low pillar, on which is portion of a marble slab, which covered the entire. On this slab was placed a vase of oil, with wicks burning in it, from which pilgrims used to help themselves at pleasure, and take it with them as relics from the tombs of the saints. In the Cathedral of Monza there is preserved a parchment roll of a list of relics sent by St. Gregory the Great to Queen Theodelinda, and amongst them is one—*Ex oleo St. Cornelii*. On the other side of the tomb of Cornelius is a figure of St. Sixtus, who was martyred in this cemetery, and of another Pope by his side. De Rossi, in his work already spoken of, and which it is hoped will be soon published, will give a description of the legend which ran round those figures, and other writings on the walls, which are evidently the work of the pilgrims who visited this sanctuary.

We must now turn to some of the other Catacombs in the neighborhood of Rome. We shall begin with one that has been lately found out, and which is perhaps deeply interesting, as having been discovered but three years ago, after having been concealed for nearly 1,000 years. The part of the Campagna about the seven-mile stone, on the Via Nomentana, had been much frequented of late years, by those shepherds who descended from the mountains, in the Sabine country, every year with the flocks which were intrusted to their care. One part of the Campagna, quite close to the seven-mile stone, had been observed to retain its verdure for a long period after the other part about it had been burned up. This fact hav-

ing been constantly remarked, was supposed to arise from there being some ruins underneath it, which retained the moisture longer than the pozzalano which formed the surrounding soil. On consulting the Acts of Martyrs, it was found that Alexander I., with his companions, who had been martyred in the most cruel manner, had been buried by Severa, a pious Roman lady, in her own field on the Via Nomentana; and that a church had been afterwards built over the bodies of St. Alexander, SS. Eventus and Theodulus, who had all been martyred at the same time, and buried in this same field—the two first in the same tomb, and the latter in a grave by himself. The Acts of the Martyrs further state, that a bishop had been appointed to this place, in order that the holy sacrifice might always be offered there. Accordingly, excavations were made there, and the tomb of St. Alexander was discovered beneath an altar, which had probably been erected there in the 4th or 5th century; but the body of the saint was not found there, having been translated to the church of St. Sabina, probably about the 8th or 9th century. The lower part of the altar is open trellis work. The slab of the altar is still perfect. It stands in the end of the apse, like the altars in the other basilicas. Around this altar ran an inscription, which is incomplete, one word being wanted at the beginning, but the Acts of the Martyrs enable us to supply this—"Eventio." The remainder of the inscription is: "Et Alexandro dedicatus votum posuit consecrante episcopo." The Acts explain why St. Eventius' name was placed first in the inscription, for they describe him as being a priest of a great age, and venerable in his appearance, and that he had conversed with the Apostles, and converted many to the faith—amongst these, the parents of St. Alexander himself, who appears to have been very young, as the judge addressed him as a man only 30, and makes use of his youth as an argument to persuade him to apostasy. St.

Theodulus appears to have been a deacon, of whom nothing is recorded. At the centre of the apse is the seat of the bishop. In this Pío Nono sat when he visited the Catacomb in April, 1855; and in the morning of that day, Cardinal Barnabo, then the secretary of the Propaganda, celebrated mass on the altar, after it had been buried in the earth for nearly a thousand years. In another part of the basilica is a chapel, which appears to have been once richly ornamented, and was the burial-place, evidently, of some great saint. A fragment of an inscription discovered there, had the word "martyr" inscribed on it. The inscriptions still remaining in the pavement of the old basilica, furnish us with monuments of the several grades of the hierarchy, from bishop to sub-deacon, and the dates are all of the middle, or latter end of the 5th century. The Catacomb itself appears to have been small and irregular, and not as well finished as those nearer Rome. Only one or two inscriptions have been found engraved on marble. The remainder, which are not many in number, have been scratched in the mortar; but still their interest is great, as they remain as they were nearly 1,600 years ago; and the terra cotta lamp which used to burn before them, may still be found there, and the little vessel of blood-stained glass still remains imbedded in the mortar, as it was placed there by those who had closed the tomb. There are no paintings, except one or two in the front of particular graves, with inscriptions such as this: "Spiritus tuus requiescat in eterno." No chapels have been discovered in the excavations which have been made. The Catacomb of St. Nereus and Achilles, on the Via Adreatina, is a very interesting cemetery, both on account of the architecture of some of its chapels, and the paintings and the inscriptions which it contains. In these Catacombs St. Gregory the Great delivered the homily, part of which Cardinal Baronius caused to be inscribed in the back of the marble chair in the apse of the

church of SS. Nereus and Achilles. The holy pontiff expressly mentions his being present before the bodies of the saints of whom he spoke. But they were still in their original resting-place, and had not been translated to the church of St. Nereus and Achilles until long after. The mistake of the cardinal is to be attributed to the little that was known of the Catacombs at the time when he lived, the discoveries of Bossio having not been yet made known to the world. The chapel in which their remains were interred was in all probability that into which the steps by which we descend to the Catacombs lead, and which has a *luminare*, for it appears to be the chief object in the Catacomb round which all the rest seem to centre, and the galleries adjoining it are of a greater width. Coins and inscriptions of great value have been lately discovered in the upper gallery of this Catacomb. Some of the inscriptions near the bottom of the steps are both in Latin and Greek; in some both the languages are mixed, and in one or two instances Latin words are written in Greek characters. Here the same prayers for the dead are to be met with: "Remember, O Lord Jesus, our child." These inscriptions must be of a very early date, for one speaks of the subterranean being made for him and those of his family who believe in the Lord, which shows that many of them were still heathens. Some of the most remarkable paintings are the ascent of Elias, drawn in a chariot by four horses; the Blessed Virgin seated on a throne, with the Infant Saviour in her arms, and two of the wise men bringing their gifts. In one of the galleries there are two *arcosolia* opposite one another. In both of these the same subjects are represented: the Good Shepherd, the Raising of Lazarus, and the Striking of the Rock. Another *arcosolium* has our Lord seated in the midst of his Apostles. A highly ornamented chapel, of a curious form, has the same scene represented in one of its apses, with this peculiarity, that the Apostles St. Peter and

St. Paul are represented as sitting, while the rest of the Apostles are standing; and in the other apses there is a figure of the Good Shepherd, having a sheep on either side of him, and several other figures which cannot be distinguished. Another chapel is hexagonal, and the ceiling is divided into compartments by wreaths of roses, each compartment containing Noe and the ark, the three children in the fiery furnace, our Saviour multiplying the loaves and fishes, with many others, all painted on a much larger scale than most of the paintings in the Catacombs. Between the Porta San Pancrazio and the Porta Portese, in the Catacomb of St. Ponziano, is the only perfect specimen to be met with of a primitive subterranean baptistery. A small stream runs through the cemetery, and it has been deepened to form the baptistery. At the back of this, painted on the wall, and seeming to spring out of the water, is a beautiful Latin cross; leaves and flowers are springing forth from its side. On the two arms rest two candlesticks, with the letters Alpha and Omega suspended by a little chain. Between them, on the front of the arch, is the baptism of our Lord in the river Jordan; whilst St. Abden, St. Senen, St. Miles, and other saints of the oriental church, occupy the sides. These paintings seem all to be of the date of the 7th or 8th century, but the baptistery seems to have been used from the earliest times. Near the baptistery are other paintings. It would appear that a church had been built over this baptistery, for the steps from the church to the baptistery are still in some places perfect. The church was destroyed in the siege of Rome by the Lombards. St. Anastasius was buried in this cemetery, and many others, whose bodies have since been translated. The road that goes out of the Porta Salara is particularly rich in Catacombs. That of St. Hermes in a Villa, belonging to the Jesuits, is remarkable for the largest subterranean church that has yet been discovered; also, for

the mosaic in the roof of one of the chapels, representing Daniel in the lion's den, and the raising of Lazarus. The Catacomb of Sta. Priscilla is much more extensive. There are several stories in it, and one of its galleries is remarkable for its length. Some of the tombs are ornamented with portraits, and before others there are lamps and other objects; which have never been disturbed. In a third Catacomb, on the same road, the arrangement of the chapels is worthy of notice, for they are not merely double, placed on opposite sides of the street or gallery, but there is a third placed on one side between them, where the catechumens might kneel, and join the parts of the service they were allowed to attend. The paintings of another Catacomb, situated beyond the church of St. Peter and Marcellinus beyond the walls, are remarkable, as they exhibit two or three representations of the joys of heaven, under the figure of a feast. In another chapel are paintings of a later date, representing our Lord between St. Peter and St. Paul, and below them are four of the principal saints buried in the Catacombs—Petrus, Gorgonius, Marcellinus, and Tiburtius, standing on either side of a hillock, from which issue four streams of water. On the top of the hillock there is a lamb, with a *nimbus* around his head; and the monogram behind, to denote the divinity. These seem to be the Catacombs in the neighborhood of the Eternal City, which are worthy of a visit from the Christian pilgrim. There are others which will serve to reward the inspection of the learned, and those who visit them merely for antiquarian purposes—the Catacombs near the basilica of St. Lorenzo, those of St. Helen on the same road, those of the Gnostic heretics on the Via Appia. Another equally interesting has been closed—the Catacomb of the Jews, near the *Porta Portese*. This was discovered by Bosio in 1602, who describes it as similar to the Christian Catacombs in every respect, except in its not having any of the Christian

symbols and emblems. But its tombs are marked with representations of the Ark of the Covenant, the seven-branched candlestick, and other Jewish tokens. The terra cotta lamps bear also the same marks on them.

In all these Catacombs there is one remarkable feature—they present a perfect history of the art of painting from the earliest Christian times, and of its being used in places of Christian worship. We begin with the earliest figures in the chapels of the Catacomb of St. Agnes, and in addition to these, we have the paintings in the chapels of St. Callistus. To these succeed the paintings in the chapels of the other Catacombs, which have been already mentioned. Contemporaneous with these are the mosaics in the apsis of the different churches. These will bring us on to the paintings of the middle ages on the walls of many of the churches. These connect us with those glorious masters who have left such wondrous memorials of the arts, to adorn those temples which have been reared in the Eternal City to the honor of God and of his saints.

CHAPTER XLVIII.

Christian Museum of St. John Lateran.—Sarcophagi.—Terra Cotta Lamps.—Ungulae, Plumbatae, Ampullae.—Sarcophagus found in St. Paul's.—Statue of St. Hippolytus.—Copies of Paintings from the Catacombs.

Pro Nono, with that liberality which has ever distinguished him, conceived the happy project of establishing a Christian museum, which was open for the public at the definition of the Immaculate Conception, in 1854. There Father Marchi seems at home, and with him a visit to this is most interesting. He throws new light on the sarcophagi which have been collected there from the churches and basilicas built by the first Emperors. But before attempting a brief description of this museum, it may be well to make a few observations about the objects which have been taken from the different Catacombs, and transferred to the museums of the Vatican, the Roman College, and the Propaganda. Had a perfect collection been made, in the 16th century, of all things that had been discovered in the Catacombs, when they were first visited by Bosio, and had this been enlarged by the addition of the new discoveries, an inexhaustible library would have been formed for the student of Christian antiquities. But now these precious relics must be sought, not merely in different museums, but also in several private collections, which are still imperfect. All this seems to make the pilgrim regret that they had not been left in their original places, and still marked the tombs of the martyrs; as the only object

for which they could have been removed, unless this was needed for their preservation, was to afford the student an opportunity of comparing the objects taken from the different Catacombs, and of seeing the progress of Christian art, and the manner in which the first Christians recorded their affection for those who had died for the faith. The most numerous objects to be met with in these different collections are the terra cotta lamps, which used to burn before the tombs of the martyrs. They generally have some ornament or device on them: the fish, the dove, the palm-branch, the monogram, or the Good Shepherd. Sometimes the whole lamp is moulded in the form of a fish or a dove, or the handle at least presents some Christian symbol. Lamps of the same form, in bronze, and suspended by a chain, are of a later date, and but very few of them have been found in the Catacombs. Another class of objects in these museums are the instruments of martyrdom—the unguis, or the iron claws with which the flesh was torn from the bodies of the martyrs, and the *plumbata*, or leaden scourges, with which they were beaten, seem to be well worthy of observation. The remains of chalices, which are beautifully enamelled in gold, represent some of those subjects which are usually to be met with in the paintings of the Catacombs. More than twenty of these, in the Vatican collection, have on them the heads or full figures of St. Peter and St. Paul. Sometimes they stand side by side, without any figure or emblem, their names being written over them. At other times the Blessed Virgin, with arms outstretched, in the attitude of prayer, is represented between them. On others of these glasses our Lord is represented as changing water into wine, or multiplying the loaves and fishes, or raising Lazarus from the dead. Rings and seals, which were placed to identify particular graves, are also to be found in these different collections. The *ampullæ*, having in them the blood of the martyrs, are considered as sacred,

and have been preserved at the Vicariate, or in the Quirinal palace, at the chambers of the Pope's sacristan. These appear to be the chief objects of Christian art connected with the Catacombs, which are to be met with in those museums. Sarcophagi have been found in some of the Catacombs, and the subjects carved on them are similar to those represented in the different paintings. There are some new subjects in addition to those already described, which show the extension of Christian art; and how now the fear which had been caused by the bad use to which the heathens had turned both sculpture and paintings in their temple, seemed to exist no longer, and they began freely to represent the principal subjects of Christianity in their paintings. The Holy Trinity is nowhere represented in the paintings of the Catacombs. It now forms a conspicuous object in the sculptures of several of those sarcophagi. One of the most remarkable is that which had been found in the Basilica of St. Paul, precisely over the tomb of the Apostle, and which it was found necessary to remove, in order to make a proper foundation for those pillars of alabaster which support the new baldachino. It must have been placed there when Theodosius rebuilt the basilica in the 5th century. On this, though not completed, there is a very interesting series of Scripture histories. The first is the creation of man; the second, the fall of man. In this latter our Saviour is represented as a young man, awarding to Adam and Eve some portion of the punishment due to them. To Adam he gives a wheat sheaf; to Eve a lamb, the spinning of whose wool was hereafter to be the employment of the female. Unfinished busts separate these from the next series, which are from the New Testament—the changing of water into wine, the multiplication of the loaves and fishes, and the raising of Lazarus. In a lower division beneath these, is the adoration of the Magi, the miracle of our Lord giving sight to the blind, and between

these Daniel in the lion's den. The Holy Spirit is on one side ; on the other, Habacuc brought by the hair of his head, and carrying the bread which he had broken, and which was now to serve for the sustenance of the prophet. On other monuments are to be found the history of Bel and the dragon, and Susanna and the elders—all taken from the deuterocanonical books. We have also on these sarcophagi the installation of St. Peter in his office, by our Lord giving him the rod ; and the Apostle's apprehension by the Jews, and his striking the rock. On others there are sculptured representations of the Holy Trinity, Cain and Abel bringing their respective gifts, and the sacrifice of Isaac by Abraham ; the women touching the hem of our Lord's garment, his triumphant entry into Jerusalem, and different scenes from his passion. Jonas, Noe, Daniel, and the three children in the fiery furnace, are also to be met with, and the ascent of Elias into heaven. Here, at length, the statue of St. Hippolytus has been placed, after its many wanderings during the last few years. Being first placed in the Vatican museum, it was afterwards removed to the church of St. Lorenzo in Damaso, and it has at last found an appropriate resting-place. Winkelman and other critics speak of this as being the finest specimen of ancient Christian sculpture in existence, and is about the date of the third century. It was discovered in making excavations at the back of the church of St. Lorenzo outside the walls, and must have been placed in the Catacombs, or some church that was built over them. The famous paschal cycle which is inscribed on one side of his chair, and the list of his works, which are inscribed on the other, are monuments which require the learned to decipher them. In one of the rooms are the copies of some paintings taken from the Catacombs. One of these, taken from the cemetery of St. Calixtus, represents our Lord sitting on a throne, with two Evangelists on either side of him. A chest at his feet con-

tains three of the Gospels, and the fourth he is giving with his own hands to the Evangelist who stands on his left. This appears to be St. John, as it is easy to recognize his youth, being without a beard. The figure at the extreme right is St. Matthew, as the star over the head seems to intimate. The other at his immediate right hand, appears to be St. Mark, and he occupies this post as the representative of St. Peter, from whose dictation he wrote his Gospel. The other appears to be St. Luke, no particular mark being required to distinguish him, as all the other three had been designated by some mark; and he seems to be placed at the left of our Lord, as the companion of St. Paul, and as his representative, the representative of St. Peter being placed on the right of our Saviour, as the chief founder of the church in the city of Rome. The medieval frescoes which existed in the church of St. Agnes outside the walls previous to the late repairs, have also been removed to this museum, which, though yet in its infancy, does infinite credit to those who have had the direction of it; and also to the Pontiff, through whose munificence so much has been done for the preservation and the restoration of the antiquities of the Eternal City.

CATALOGUE
OF
NEW & CHEAP
Standard Catholic Publications.

EDWARD DUNIGAN & BROTHER

Invite the attention of the Catholic Hierarchy and Clergy, Colleges, Convents, Religious Institutions, Catholic Institutes, and the public generally, to their extensive assortment of Catholic works in various languages, consisting of BIBLES, PRAYER BOOKS, HISTORICAL and DEVOTIONAL WORKS, and SCHOOL BOOKS.

They ask special attention to their extensive list of superior SCHOOL BOOKS, especially adapted for the use of the Catholic Schools in the United States; all of which are approved by most of the Archbishops and Bishops, as well as Heads of Religious Orders, including the BROTHERS OF THE CHRISTIAN SCHOOLS.



EDWARD DUNIGAN & BROTHER,
(JAMES B. KIRKER,)
871 BROADWAY, NEW YORK.

Any work in the within Catalogue sent by Mail, free of postage, on receipt of the price annexed.

COPY OF A LETTER,

Accompanying a Gold Medal sent by the Holy Father,
TO EDWARD DUNIGAN & BROTHER.

Most worthy and respected Gentlemen :

Some books, which, as it appeared by your most courteous letter, you wished to offer to our most holy Lord Pope Pius IX., have been lately handed to him. This act on your part could not but please his Holiness, and the zeal you constantly show by the publication of works in defence and protection of the cause of the Catholic Religion, gives him great joy.

The Sovereign Pontiff, therefore, with great pleasure encourages you in your course by this letter, and returns you his thanks for the gift which you offer.

I am, moreover, ordered to transmit a gold medal, which the same benign Pontiff sends, impressed with his august effigy, and with it, as a pledge of his paternal and especial affection towards you, his Apostolic blessing, which, as an auspice of all heavenly good, he lovingly grants you with the most sincere affection of his heart.

I have only to profess my respects to you, Gentlemen, on whom I earnestly implore all that is saving and propitious from our Lord.

Gentlemen,

Your most humble and obedient Servant,

DOMINIC FIORAMONTI,

Rome, July 26th, 1862.

Latin Secretary to his Holiness.

TO E. DUNIGAN & BROTHER, New York.

I.—BIBLES AND TESTAMENTS.

PUBLISHED UNDER THE APPROBATION OF THE
MOST REV. JOHN HUGHES, ARCHBISHOP OF NEW YORK.

DUNIGAN & BROTHER'S

NEW, CHEAP, SUPERBLY ILLUSTRATED, AND UNABRIDGED EDITIONS OF

Haydock's Catholic Family Bible and Commentary,

The most comprehensive in the English language.

THE HOLY BIBLE, translated from the Latin Vulgate, diligently compared with the Hebrew, Greek, and other editions in various languages. With useful notes, Critical, Historical, Controversial, and Explanatory, from the most eminent Commentators,

By the Rev. Geo. Leo Haydock, D. D.

Splendidly embellished by eminent Artists, after the great Masters. It was published under the approbation of the Most Rev. JOHN HUGHES, D.D., Archbishop of New York, and has since been honored with the approval of

His Holiness, Pope Pius IX.,

and of Archbishops and Bishops in Europe and America, including all the Archbishops, Bishops, and Clergy in the United States.

Price—American morocco, embossed,		\$14
Turkey morocco, gilt edges,		16
“ “ super extra, gilt edges,		18
“ “ “ bevelled,		20
“ “ “ panelled sides,		25

Also in 36 parts, at 25 cents a part.

APPROBATION OF THE ORDINARY.

"This new edition of the English version of the Bible, with the complete notes of Bishop Challoner, Rev. Geo. Leo Haydock, and others, known as Haydock's Catholic Bible, having been duly examined, we hereby approve of its republication by Edward Dunigan and Brother, of this city.

"Given at New York, this 5th day of May, 1852, under our hand and seal.

"✠ John,

"ARCHBISHOP OF NEW YORK."

Letter of His Holiness, Pope Pius IX.,

ACKNOWLEDGING THE RECEIPT OF A COPY OF THIS BIBLE.

PIUS, P. P. IX.

MOST BELOVED SONS :—

Health and Apostolical Benediction. We have received, with great pleasure, your letter of August 25th, in which, as a mark of your devotion, piety, and reverence for ourself, you offer Us, Beloved Sons, a present of two books, recently, among others, published by you for the greater good of our most holy religion. Not to omit due thanks for this present, We again express and affirm our paternal affection for you. Proceed as you have begun, in meriting thus well here below of our most holy religion, and as an omen of all heavenly grace, We most lovingly bestow upon you, Beloved Sons, with the deepest affection of our paternal heart, our apostolic benediction.

Given at St. Peter's in Rome, the third day of November, in the year 1855—the tenth of our Pontificate.

Pius P. IX.

GENTLEMEN,

I beg to thank you for the copy which you have been good enough to send me of your edition of Haydock's Bible. It is magnificent, and must, I am sure, obtain universal approbation.

I am,

Yours faithfully in Xt.,

*** N. Card. Wiseman,**

ARCHBISHOP OF WESTMINSTER.

The grand Haydock's Bible which you sent me long ago, has at last reached me. The richness of the paper, the accuracy of the print, the elegance of the engravings, and the magnificence of the binding, ought to convince all impartial Protestants either that you are very bad business-men in publishing so large and so costly a volume, or that they were imposed upon when taught that Catholics are not allowed to read the Bible. I shall ever keep your gift side by side with another precious copy of the Sacred Scriptures published in 1565.

*** Joseph S. Alemany,**

ARCHBISHOP OF SAN FRANCISCO.

I regard your splendid edition of Haydock's Catholic Bible as a real work of art, doing the greatest honor to Catholic typography in the United States; but, accompanied as it is with the useful and learned notes of the Rev. George Haydock, I see and value in it a treasure of doctrine and piety open both to the clergy and laity.

Receive, dear sir, my best respects, and I may add, the expression of my gratitude for the eminent services you have done the Church in this country.

Your ob't serv't,

*** Aug. Martin,**

Br. of NATCHITOCHEA.

TESTIMONIALS OF APPROBATION.

"The beauty, the elegance, the exquisite perfection of your magnificent edition of Haydock's Bible, honor extremely the zeal and intelligence of the publishers, and cannot be better employed than in adding dignity to the Word of God. I cannot, therefore, but highly approve your pious undertaking, and join my suffrage to the judgment which your Ordinary, the learned Archbishop of New York, has pronounced, after mature investigation, and to the praises of the other venerable Bishops of the United States: but I will especially echo the august voice of the Sovereign Pontiff, Pius IX., by offering you the most sincere felicitations on all your labors to extend the Catholic Church and increase piety, by diffusing in your country, amid Protestantism, so many edifying works.

"✠ **Barthelemew Charles Romilli,**

"**ARCHBISHOP OF MILAN**"

"I most willingly adhere to the approval of this edition of the Holy Bible, given by my Most Rev. Friend and Brother in Christ, the Archbishop of New York; and I shall not fail to recommend its use to the clergy and faithful of the Ecclesiastical province of Quebec.

"✠ **P. F.,**

"**ARCHBISHOP OF QUEBEC.**"

"I return you thanks for your splendid edition of the Bible with Haydock's notes. I am happy to find that you have completed your arduous undertaking, and trust that a rapid sale will reward your noble enterprise.

"✠ **Francis Patrick Kenrick,**

"**ARCHB. BALT.**"

"I feel proud of adding my approbation to that of your illustrious Archbishop, and unite with all the Prelates and Catholics of this country, in felicitating you on the auspicious consummation of so noble an undertaking. Wishing you a long succession of years distinguished by labors and virtues, such as merited for you the letter and gold medal from the Holy Father with his Apostolic blessing,

"I remain, &c., ✠ **J. B. Purcell,**

"**ABP. CEN.**"

"I cheerfully authorize you to use my name in recommending it to the patronage of the Catholics in the United States.

"✠ **L. de Goezbriand,**

"**BP. OF BURLINGTON, Vt.**"

Additional Approbations.

"I received with gratitude your kind letter announcing the transmission of a copy of the Holy Catholic Bible and Commentary, recently published by you. It has now arrived, and I hold the precious volume in my hands. I do not wonder that it has merited the approbation of the Holy Father, and of the Archbishops and Bishops of the United States and other places, as the work is well worthy of such approbation. I hope that by its perusal our Lord God will be more known and loved, and that the faithful will derive great utility and profit, and as far as depends on me, I shall endeavor that they do.

"✠ Antonio Maria (Claret i Clara),

"ARCHBISHOP OF CUBA."

"I beg leave to return you my most sincere and grateful thanks for your kindness in sending me a copy of your splendid edition of Haydock's Bible, in grand and massive binding.

"✠ Joseph Dixon,

"ARCHBISHOP OF ARMAGH."

"I consider the edition of Haydock's Family Bible, from the press of Messrs. Dunigan & Brother of New York, a magnificent work. Their Catholic zeal in undertaking so expensive a publication is only surpassed by their artistic skill in its execution. The learned annotations which accompany the text make it a treasure for families, and I take pleasure in recommending it as the best and most elegant family Bible to be obtained.

"✠ John McGill,

"BISHOP OF RICHMOND."

Sandwich Islands, Honolulu, Oct. 23, 1857.

"Your Haydock's Catholic Bible is magnificent in all respects, and you may be persuaded that it has my warm and full approbation.

"Your Devoted Servant in Jesus Christ,

"✠ Louis,

"BISHOP OF ARATHEA,

"VIC. AP. OF THE SANDWICH ISLANDS."

ADDITIONAL APPROBATIONS.

"Please accept my thanks for your new and unabridged edition of Haydock's Catholic Bible, and enlist my name among your subscribers, who, I sincerely hope, will be as numerous as you have unquestionable right to expect, for the unsurpassed care which you have given to this precious publication.

"I have the honor to remain,

"Your affect. serv't,

"✠ **Ant.,**

"**ABP. OF N. ORLEANS.**"

"Your edition of the Bible just issued, with the approval of your Ordinary, is one of the most beautiful editions of the sacred volume which has appeared up to the present. Accompanied, as it is, with many valuable explanatory notes, it will be acceptable to the student and occasional reader of the Sacred Scriptures.

"✠ **Bernard O'Reilly,**

"**BP. OF HARTFORD.**"

"I shall be most happy to recommend your most splendid edition of Haydock's Bible to the faithful of this Diocese, and especially to our clergy, who, I am convinced, will find it elegant in appearance and rich in learning.

"✠ **Patrick, Bp. of Carrhæ,**

"**ADM. AP. OF KINGSTON.**"

"Your magnificent and complete edition of Haydock's Bible received my approbation before it was commenced. It was, as I have reason to suppose, chiefly on my recommendation, that your lamented brother determined to republish it here. It is, without doubt, the most complete edition of the Holy Scriptures in English, and one of the finest specimens of printing yet put forth in this country.

"✠ **James,**

"**BP. OF NEWARK.**"

"I sincerely congratulate you on the zeal you display in the publication of Haydock's Bible, and I am happy to add my humble approbation of an undertaking so useful to the Church, and so glorious for yourself, to those of so many illustrious prelates, able to appreciate your work as it deserves.

"✠ **Aug. M. All. Blanchet,**

"**BP. OF NISQUALLY.**"

Additional Approbations.

"You may place my name among those of the other Prelates, who recommend your edition to the public.

"✠ Peter Richard,
"Ab't of St. Louis."

"I greatly admire and commend your beautifully illustrated edition of the Holy Bible, with Haydock's valuable notes. Your zeal and enterprise are certainly deserving of all praise, and will, I hope, be rewarded by a widely extended patronage.

"✠ John,
"Bp. of ALBANY."

"Of the circulation of your edition of Haydock's Bible in my diocese, I do not merely declare my cordial approval, but my warmest wish, that it may find a home and readers in every family.

"✠ Richard Vincent,
"Bp. of WHEELING."

"The correctness of the edition of which yours is a reprint, and the value of the notes attached to it, are facts which need not now be proved, for they are well known to all who read the Holy Scriptures in English. The testimony of the Most Rev. Archbishop of New York, prefixed to your edition, furnishes sufficient evidence of the accuracy and faithfulness with which you have performed your part in its reproduction. If, however, you think that my approval may be of any benefit, you are free to make use of it.

"Yours respectfully,

"✠ John B. Fitzpatrick,
"Bp. of BOZEMAN."

"I feel extremely anxious to see this splendid edition among the Catholics of my diocese, and I shall do every thing in my power to circulate it—at least to recommend it. It will prove a rich mine to refute the objections and remove the prejudices of the enemies of our holy religion.

"✠ James Oliver,
"Bp. of NATCHES."

Additional Approbations.

I trust that the Catholic community, not only in the dioceses of Chicago and Quincy, but throughout the Union, will, whilst seeking instruction in the Book of Life, show their appreciation of your enterprise and success, in presenting to them this Holy Volume in so learned, perfect and beautiful a form.

✠ **"Anthony,**
"BISHOP OF CHICAGO."

"The recommendation of the distinguished Bishop Hughes, and the little I have read of the notes, are more than sufficient to induce me to be a patron of your important and useful new edition of Haydock's Bible. I highly approve your bold and holy work. God will reward you.

✠ **Joseph Cretin,**
"BISHOP OF ST. PAUL."

"The approbation of so many distinguished prelates, without the addition of mine, which I freely give, is more than sufficient to warrant the circulation of that valuable work in my diocese.

✠ **Maurice,**
"BISHOP OF VINCENNES."

"I most heartily concur with so many of my Right Rev. Brethren in the approbation and recommendation of Ed. Dunigan & Brother's most magnificent edition of the Catholic Bible, with Haydock's notes unabridged. There is no apprehension of misunderstanding any text of the Holy Book in this edition, where every difficult passage is so well and faithfully explained.

✠ **Frederic Baraga,**
"BISHOP, AND V. A. OF UPPER MICHIGAN."

"The beautiful edition of Haydock's Family Bible, published by Messrs. Dunigan & Brother, of New York, has my approbation, and I cordially recommend its circulation in the diocese of Brooklyn.

✠ **John,**
"BISHOP OF BROOKLYN."

Additional Approbations—CONTINUED.

"I cheerfully recommend to the clergy and faithful of the diocese of Portland, the elegant edition of Haydock's Catholic Bible, published by Messrs. Dunigan & Brother with the approbation of the most Rev. Archbishop of New York.

✠ **"David William,**
"Bp. of PORTLAND."

"I am very happy that your zeal for our holy religion, which displays itself in your late edition of Haydock's Bible, with its numerous and useful comments and notes, gives me a chance to write to you. *

* * * 'By all means, by sea or by land,' remember well that I must have these Bibles, because I am sure they will be beneficial to the cause of religion in this country.

"Wishing you all success, I beg to remain, dear gentlemen, your humbl. servant,

✠ **"Mod. Demers,**
"R. C. BISHOP OF VANCOUVER'S ISLAND."

"The beautiful edition of Haydock's Family Bible, published by Messrs. Dunigan & Brother, has my cordial approbation, and I recommend it to the Catholics of my diocese.

✠ **"Michael,**
"Bp. of MOBILE."

"I congratulate you on the noble undertaking of your giving a new edition of the Haydock Bible, and conjointly with the Catholic Episcopate of America, I give my approbation to a work so creditable to your name and so useful to the church.

✠ **"A.,**
"Bp. of CLEVELAND."

"The handsome type and execution of the press-work of your beautiful edition of the Bible, and the very valuable notes with which it is enriched, will secure, I trust, an extensive circulation for the work, as they entitle you to the gratitude of the Catholic community.

✠ **"M. O'Connor,**
"Bp. PITTSB."

Additional Approbations—CONTINUED.

' At the request of Messrs. Dunigan & Brother I cheerfully join in recommending their new edition of 'Haydock's Catholic Bible,' a work so much esteemed, and now republished with the approbation of the Most Rev. Dr. Hughes, Archbishop of New York.

"✠ **John,**
Bp. of BUFFALO."

"I most willingly give my approbation to the useful undertaking of Messrs. Dunigan & Brother in their publication of the Holy Bible.

"✠ **Mathias,**
Bp. of DUBUQUE."

"Having examined the beautiful new edition of Haydock's Bible published by E. Dunigan & Brother, I believe it to be a faithful version of the Holy Scriptures, enriched with learned and copious commentaries by approved Catholic writers; and I cheerfully recommend it to the faithful of my Diocese, as a choice family Bible, elegant in appearance and rich in learning.

"✠ **M. J. Spalding,**
Bp. of LOUISVILLE."

The larger will be the circulation of your unparalleled Family Bible in the Diocese of Toronto, the happier will be, &c.,

"✠ **Armandus Fr. Ma.,**
Bp. of TORONTO."

"Having examined the new edition of Haydock's Catholic Bible, by E. Dunigan & Brother, I cheerfully unite with the other prelates in recommending it to the faithful of the Diocese of Charleston, and of the United States.

"✠ **J. A. Reynolds,**
BISHOP OF CHARLESTON."

' I cordially recommend Messrs. Dunigan & Brother's edition of Haydock's Bible, published under the sanction of Abp. Hughes, to the attention and patronage of the Catholics of the Diocese of Erie.

"✠ **J. M. Young,**
Bp. of ERIE."

.

